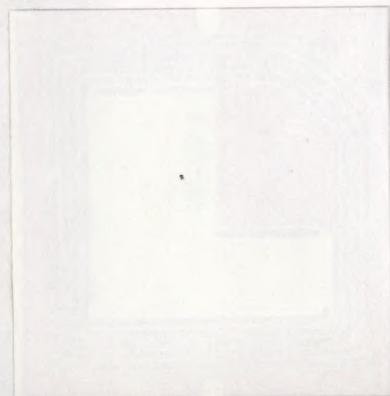


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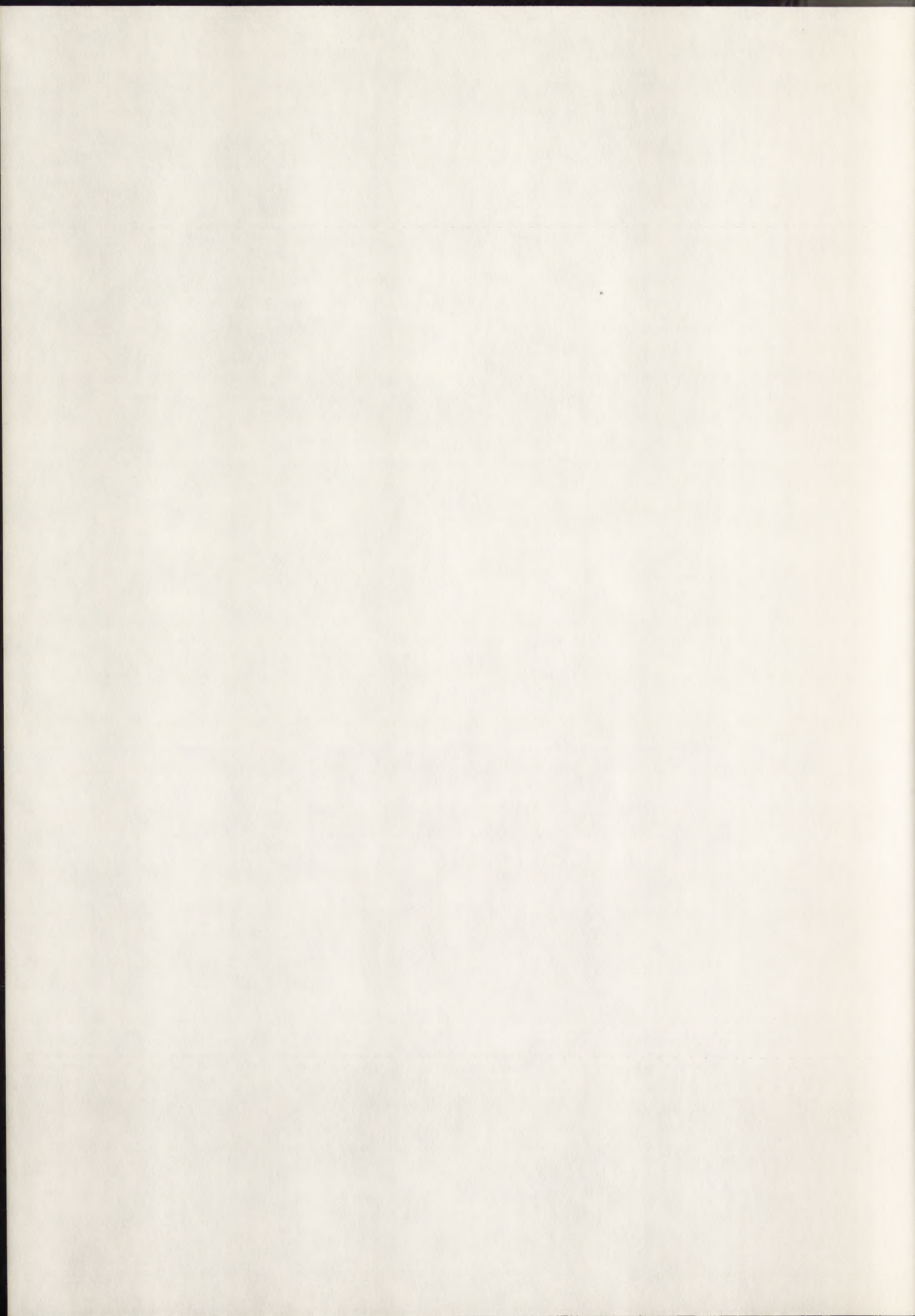
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OF THE ARTS OF THE UNITED STATES

VOLUME 100

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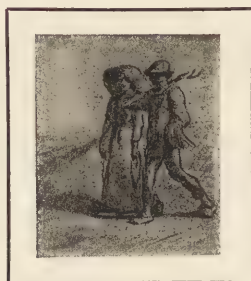
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SCHOOL OF TROYES ABOUT 1510-1515: ST. SAVINA
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ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME VIII NUMBER I · DECEMBER MCMXIX

A STATUE OF THE SCHOOL OF TROYES



THE Hundred Years' War and the Burgundian War were disastrous to sculpture in Champagne. During long years of exhausting conflict the arts in this unhappy province suffered an eclipse. With the late years of the fifteenth century, however, coincident with the revival of commercial and industrial prosperity at Troyes, the arts entered upon a veritable renaissance which continued throughout the sixteenth century.

The center of this renewed activity was at Troyes, whose newly enriched manufacturing and merchant class contributed liberally to the embellishment not only of the urban churches but also to those in the country where large estates had been acquired by the bourgeoisie from the impoverished nobility of Champagne. Under these favorable conditions, the output of the *ateliers* of sculpture at Troyes and the neighborhood was very large. MM. Koechlin and Marquet de Vasselot, the authors of the most recent work on sculpture at Troyes in the sixteenth century, advance the opinion,¹ which appears to be clearly substantiated by the existing monuments, that among the schools of sculpture in France none produced more abundantly than that of Troyes.

Three periods may be distinguished in the renaissance of sculpture at Troyes. The first represents a survival and development of Gothic traditions as yet unmodified by Italian influence. The second is a period of transition in which the Gothic style is materially transformed in sentiment and technique through the influence of Italian Renaissance art. The third period is marked by the triumph of Italianism and the Renaissance style. The first period extends from the end of the fifteenth century through the first quarter or possibly the first third of the sixteenth century. The transitional period ends

¹ R. Koechlin et J. J. Marquet de Vasselot: *La sculpture à Troyes*, p. 9.

about the middle of the century; it is marked by the coming to Troyes in 1540 of the Italian, Dominique Florentin. The influence of this master dominates the third period, which covers the years from the middle to the close of the century.

Although it is impossible to fix within narrow limits the chronology of these periods, one thing is certain, the surprisingly late date at which sculpture, fundamentally Gothic in sentiment and form, was produced in the *ateliers* at Troyes. The Visitation group of Saint-Jean at Troyes, perhaps the best known work of the school, dates about 1520. The style of this sculpture is undoubtedly mannered, but the mannerism is of Gothic derivation and not Italian. The conservative taste of the bourgeois patrons of sculpture at Troyes may explain in part this prolonged popularity of the traditional Gothic style, but whatever the cause, one must be thankful for it, as the sculptures of the first period, which combine the quality of grace, the chief characteristic of the school of Troyes, with the vivifying realistic tradition of Gothic art, are unquestionably the most successful works of the school. Even the excessive fondness for ornate effect which shows itself in the more advanced work of the first period is preferable to the bombastic affectations of the later sculptors of the school, who endeavored to speak with unaccustomed lips the suave eloquence of Renaissance Italy.

A most attractive example of the school of Troyes of about 1510-1515 came into the possession of the Metropolitan Museum of Art through the gift of the Pierpont Morgan Collection in 1917. As far as the writer knows, the sculpture has never been published before. The illustrations accompanying these notes, although, of course, they can give no idea of the polychromy which adds so much to the pleasing appearance of the sculpture, nevertheless enable the reader to form an idea of the gracious character of this statue, in which the amiability and love of elegance typical of the school, are enlivened by truthful observation, particularly evident in the portrait-like individuality of the face.

The attribution of the Museum's statue to the school of Troyes is clearly substantiated by comparison with well-accredited examples of the school executed approximately between 1510 and 1520, tentative dates which may be assigned respectively to the Virgin of the Hôtel-Dieu at Troyes and the Visitation of Saint-Jean-au-Marché in the same city. The earlier of the two monuments marks the commencement of the first period of the school, following the purely

Gothic stage of its evolution. This period is characterized by the growth of mannerism, which, exhausting the Gothic tradition, prepared the way for the supremacy of the Renaissance style in the second half of the century. The Visitation, although not the latest work of the first period, represents the culmination in the Gothic manner of the tendency toward affectation, especially shown in the increasing complication of drapery folds, which first manifests itself in the Virgin of the Hôtel-Dieu. The latter statue is still preponderantly Gothic in style; only the somewhat excessive crumpling of the drapery into thin, capricious folds indicates the presence of a tendency which found full expression ten years later in the tortuous folds of the draperies of the Visitation group.

If the Morgan statue is studied from this point of view, it will be seen that the draperies, although Gothic in general style, betray a later feeling in the rounded character of the folds and in the occasional introduction of illogical "chevron" folds which complicate the planes without explaining form. It is obvious, however, that this tendency is still in the immature stage, and that the Morgan statue is nearer in style to the Hôtel-Dieu Virgin than to the Visitation of Saint-Jean.

We find, perhaps, closest analogies with a group of sculptures which may be dated early in the period initiated by the Virgin of the Hôtel-Dieu. The Morgan statue may be compared, for example, with the Virgins of Brienne-la-Vieille and Saint-Remy-sous-Barbuise, with the Virgins, Nos. 265 and 266, in the Museum at Troyes, with the Virgin at Braux, and with the Saint Savina at Saint-Germain and the Saint Barbara at Villeloup. A number of other statues might be instanced, but these are perhaps sufficient to show not only the origin of the Morgan statue but its probable position in the chronological sequence of works produced by the school. Assuming that the simpler the treatment of drapery, the earlier the statue, the Morgan sculpture may be assigned to the early years of the first period or, approximately, to 1510-1515.

The Museum's statue represents a female saint in pilgrim's garb. The statue measures forty-eight inches and is carved from a soft limestone, which, it may be remarked, is a material much used by the sculptors at Troyes. The statue retains much of its polychrome decoration, which, although possibly not contemporary with the carving of the statue, is nevertheless not of recent date. It is finely done, does not obscure the carving of the stone, and even in its injured condition lends so much to the effectiveness of the statue that it helps

us to understand why Gothic sculpture was almost invariably painted. In the dim light of churches, polychromy served a useful as well as an ornamental purpose, since by emphasizing contours and areas it enabled forms to be recognized more readily. It was often the work of painters of high standing, and many existing documents show us that the painter who colored a statue often received more for his work than the sculptor who carved it.

The saint carries the familiar attributes of the pilgrim—the staff and pouch. The large-brimmed hat, which rests so jauntily upon her white headcloth, is also characteristic of the pilgrim's attire. The mantle, however, with its rich border, is more suggestive of the garment of some wealthy city dame than of a traveler exposed to the hardships of the road.

As several female saints are represented in art as pilgrims, it is difficult to identify with certainty the one figured in the Museum's statue. She is probably, however, St. Savina, an early Christian saint who was especially venerated at Troyes, and oftentimes represented by the sculptors of this school. St. Savina was the daughter of Savinus, "a right noble paynim," and the step-sister of St. Savinien. At the instigation of an angelic messenger, Savinien fled from his father's house to seek the sacrament of Baptism. He became a Christian, and after direful persecutions suffered martyrdom at Troyes. In the meantime, Savina remained at home offering incense to her father's idols for Savinien, and languishing in his absence. Then, in her turn, directed by an angel, Savina fled from home. She was baptized at Rome, and, after performing several miracles, was informed by an angel that if she would find her brother, she should seek him at Troyes. But when she arrived in the outskirts of the city, she learned that Savinien had but lately been martyred, whereupon she, too, gave up this life in the hope of being united with her brother in a better world.

John B. B. B.

ITALIAN PICTURES AT THE NEW YORK HISTORICAL SOCIETY AND ELSEWHERE: III.

SOME external evidence notwithstanding, it has till now been impossible to identify the hands that painted the two birth-plates in the collection of the Historical Society. Partial stylistic affinities with other paintings seem only to have obscured the clearness of the difficulty, and far from disclosed their painters. Confrontation no more than betrays the larger currents, the schools, the groups to which our two pictures belong. But there should be no wonder at this, if we consider that there were workshops in Florence devoted almost wholly to the manufacture of furniture panels and that in all probability their execution was composite like the designs, let us say, of the architectural studios of our own day, and that consequently the laws of development and differentiation formed in the study of great masters are not applicable to them.

The earlier of these deschi (Figures 1 and 2) bears at the foot of a representation of the birth of the Baptist the date of its painting: April 25, 1428,¹ the year of Masaccio's death. The reverse has an inscription² running inside the frame with two stemmi which when identified may possibly aid towards narrower localization of the painting. The representation while lingering within an earlier tradition is full of bits appropriated from the more progressive and fuller current of Florentine art. It is a little surprising to find side by side with some of the heads, and motifs and the Roman characters of the inscription so typical of the advancing fifteenth century, the trecento landscape hanging over a piece of trecento carpentry. Here certainly as nowhere else the two centuries maintain a balanced dominion. Not mature enough, or perchance too old to comprehend the intention of Masaccio and Uccello, the painter of this panel seems to have felt both, and appropriated what he could from them. The ineradicable influence, however, is the oldest: that of Lorenzo Monaco, and more especially that of his later works. We divine him in the landscape, the rocks, in so many of the faces (which seem readiest to take on a modern look) perhaps even in the seated posture of the putto on the reverse. In other of the faces, in some of the profiles particularly, we are tempted to assume direct contact with Masaccio. One should expect to discover a deeper affinity among works of its own genre, but

¹ Questo si fe adi xxv daprile nel mille quattrocento ventoto.

² Faccia iddio sana ogni donna chf figlia epadri loro . . . ernato sia sanza noia orichdia
. . . isono un banbolin chesu . . . dimoro fo lapiscia darient . . . edoro.

there is only a possibility of stylistic relation between the drawing, the draperies, and the fashion of the forms in our painting and the *fête champêtre* on a salver in the Figdor collection in Vienna. In type, in conception of subject our picture approximates the birth-plate that now hangs in the Fogg Museum.

The Triumph of Fame³ (Figure 3) is by the more accomplished of the two artists. In the circular frame appear the green, white and blue feathers of the Medici. The reverse bears the personal device of Lorenzo, the feathers, ring and ribbon with the Medicean "Semper," and the stemmi of the Medici and Tornabuoni on the dexter and sinister sides respectively. On the basis of this evidence as well as on the purely stylistic testimony which points to the middle of the fifteenth century, Dr. Warburg was the first to found his suggestion that our desco was painted to commemorate the birth of Lorenzo the Magnificent in 1449.

The older attributions to Piero della Francesca and to the school of Domenico Veneziano could not seriously be sustained, if only because the tondo might with as much reason be ascribed to the school of Uccello. To attribute it to any known master is surely *un peu trop de précision*, dangerous precision. The basis of these attributions was, as is too often the case, the enthusiastic discovery of unexpected and isolated resemblances which seemed for the moment to light up the general obscurity surrounding the authorship of the picture. But we know only too well, that a painter of no considerable gifts, though spirited and graceful, as our painter was, might easily have picked up hints of technique or scraps of motifs or other material wherever he could find them, and that in such a case no more than the general *milieu* can be ascertained. Our painter like the painter of the Berlin Adoration (there attributed to Pisanello) with which Mr. Rankin compares it, is for the present known by a single work.

After drawing attention to the similarities of the foreground with its conventionalized grass-patches, its squat broad-flanked horses, its trees, its color, to Uccello; of a type here and there to P. della Francesca; of its landscape to those of the four Triumphs at Siena (attributed once to Pier Francesco Fiorentino); of the rock formations and the animals to Pesellino; the prudent scholar is left with nothing but a *milieu*, the adventurous one with vague clues and unsafe surmises. The clearness of the conception and the organization places it above

³ In the inventory of the Medici occurs the interesting note: Nella camera della sala grande detta di Lorenzo uno desco tondo da parto, dipintovi il Trionfo della fama. Müntz, Les Collections des Medicis au xve siècle, Paris, 1888, p. 63.



FIGS. 1 AND 2 FIFTEENTH CENTURY FLORENTINE BIRTH PLATE
 (Diameter 24 inches)
The New York Historical Society, New York City





FIG. 3 FIFTEENTH CENTURY FLORENTINE BIRTH PLATE
(Diameter 24 inches)
The New York Historical Society, New York City



FIG. 4 STUDIO OF THE GERINI: VIRGIN AND CHILD
(Height 23 inches, Width 15½ inches)
Property of Dr. A. K. Coomaraswamy, Boston, Mass.



most other products of this semi-industrial *genre* in which the cursive content frequently ignores principles of order. The furniture panel in its natural profanity, its intimacy, its familiar style has by slowly envolved convention grown innocent of ideal arrangement.

Our salver has monumental pretensions.⁴ The lower half of a symmetrical arrangement built about a prominent central axis constitutes the foreground; the upper and shorter half, the middle and far distance. Rising above the sea of dead-grey armor, the nearer pink and green ground, the blue, circular bay, above the horizon, into the sky, stands the figure of Fame with extended arms and outspread wings, professing a sort of lofty and unattainable remoteness. It is significant for the composition as it is for the content that the figure is not drawn in a chariot but stands on a fixed pedestal.

The small Virgin (Figure 4) belonging to Dr. Coomaraswamy, painted for private devotions, is one of the more charming products of the workshop of the Gerini, father and son, who occupy a position in Trecento Florence, similar to that of the Bicci more than a generation later. They seem unknown to, or neglected by Vasari who frequently confuses the older of the two, Niccolò di Pietro Gerini, with Taddeo Gaddi. In fact it is from Taddeo Gaddi that the stock of pictorial material of Niccolò's shop is drawn and we owe the Virgin to his influence. This figure is too lofty in conception and too good in performance to have been painted by assistants. She might easily have stepped out of Niccolò's Entombment at the Academy in Florence or from among the women in the Prato frescoes, or the Crucifixion in the Refectory at Santa Croce.

The saints and angels at the sides are also in the Gaddesque tradition, but they have been refined somewhat by a gentler temper and somewhat enfeebled by the timid hand of an assistant. The heads of the mawkish angels and saturnine saints were conceived upon the same model as those in the predella to the Adoration in Santa Maria Novella and as those, possibly, in the predella of the Annunciation in the Uffizi by someone in Agnolo's workshop.

There is a quietude here that gives to these figures the grave aspect of people who have waited patiently and long, which turns to a caressing sweetness in Lorenzo Monaco and to a sort of divine familiarity in Angelico. The Virgin herself anticipates the faces one finds in Lorenzo di Niccolò and in Mariotto di Nardo.

⁴ The action and disposition of the horsemen resembles those in the frontispiece to Petrarch's *Epilome Clarissimorum Virorum* in the *Bibliothèque Nationale* in Paris.

The motif of the Madonna del Latte as it appears here derive from Orcagna's beautiful design in the Lehman collection or from some one of its several versions. Allowing for the differences of scale, and the position of the children, the action is virtually the same and the upper part of the drapery falls identically at the edge.

Having so little to go by the dating is difficult but the picture could not have been painted before 1375 nor after 1390.

Richard Offner.

GUSTAVE COURBET

IT IS difficult with the eyes of today to appreciate that Courbet was the heretic of his generation. His robust realism shocked the sensitive nerves of his Parisian public, which accustomed to the seductive charms of the Salon, saw in his pictures merely the vulgarization of form and was not concerned with the virility of the painter. With an insatiable craving for applause and notoriety and an inexhaustible energy Courbet ran his own campaign to enlist the public interest and became the arch type of publicity man and press agent that finds its echoes repeated with increasing frequency since his time. But with Courbet it was the natural result of his exuberant nature, a nature which by very reason of its grossness and vitality must seek its manifestation in action rather than contemplation, a nature so engrossed with its own concerns that it had no sense of relativity. Despite this great concern for his own individuality, his vanity and love of applause caused him several times to make concessions to the popular demand. After painting *La Femme au Perroquet* and *Remise des Chevreuils* exhibited at the Salon of 1866, he wrote: "If they are not satisfied this time they must be hard to please! They are going to have two proper pictures after their own heart." He succeeded only in showing that he was more individual than he thought. He could not conceal his individuality. He could not paint a popular picture. A contemporary critic wrote of *La Femme au Perroquet*: "Does a man need to be, and to boast of being, a realist to paint swollen flesh and tricky effects when you are pretending to paint a compact, palpable and positive body."

Notwithstanding the commentary of later critics who would dissociate the man and his work and see in the latter the artistic evidence

entirely in the brushwork, one must realize in seeing his pictures together, the inseparable relation of the two. However one may be absorbed in the technic of the painter, the nature of the man cannot be ignored in the production of his pictures. It proclaims itself. In his introduction to the celebrated catalogue of his exhibition in the Avenue Montaigne in 1865, the title of which was Realism, Courbet declares his creed: "It has been my aim to transcribe the manners, ideas, aspect of my own generation, as fully and as closely as I can, to be not only a painter but also a man, in a word, my aim is to create a living art." Today one is not impressed by the manners, ideas and aspects of his generation as seen through Courbet's eyes, but is impressed by the power of the painter. Therein is seen the great value and the great limitation of his work. As in life this power was frequently actuated by ignorance, vanity and insolent presumption, so in his interpretation of life we often see the manifestation of this same mental state, or rather lack of it. In a certain sense Courbet lacked entirely the interpretation of life, life that is seen in movement and action and is expressed in the mysteries of rhythm and flow of line. His figures are eternally fixed, moulded in unchanging form in the immutable cast of plastic pigment. His animals of the field and forest have been arrested in their action and painted like still-life. When Courbet attempts to be imposing he becomes merely commonplace; when he strives to picture the life of his time he becomes tiresome. His *La Sieste*, *Les Demoiselles au Bord de la Seine*, *Le Hamac*, *La Rencontre* are purely anecdotal. When, as under the influence of Prudhon he paints pictures of labor with a socialistic intention, he ceases to create. Despite his virile brush *Les Cribleuses de Ble* has the aspect of a sterile studio composition, photographic in form and academic in formula. But, when freed from the great responsibility of being the painter apostle of his time, he loses himself in his *métier*; he is a great master. His numerous portraits of himself and of his friends, his pictures of the peasants of his native town are imbued with the moving impulse of life, characterized by a profound comprehension of form, and a powerful manner of rendering it. His landscapes show the force and exuberance of the man, and picture nature with noble grandeur and everlasting solidity, which at once brings style and distinction to his work. His much vaunted realism is far removed from the pettiness of later naturalism. Courbet had an instinctive manner of stating things in their simplest terms, of presenting the most significant and characteristic aspect of his subject.

Without the conventionalities of composition he sees his picture in imposing pattern. His landscapes in particular have an immediacy of viewpoint which is quite removed from the abstract, and yet withal his composition has at times an almost austere solemnity. His cliffs of Ornans stand as eternal sentinels above the landscape from which they rise; his pictures of the Brook of the Black Well look into the darkness of a doubtful eternity. In his intuitive comprehension he has something of the gross power of nature herself. It is in fact this very nature that has made Courbet her medium of interpretation, and it is when he listens to this nature that his great gift reveals itself.

Courbet's reality exists in solidity. He was a master of form. In his earliest work he showed a remarkable consciousness of the third dimension, and he realized the visible aspect of reality as manifested in the round to a high degree. When Courbet declared "the Olympia was like the Queen of Spades coming from the bath, Manet retorted that "Courbet's ideal was a billiard ball." He painted with an impulsive, powerful and unhesitating brush. Whether he understood a form or not he painted it with equal assurance. This lends a conviction to his realization and a definiteness of statement the illusion of which is quite deceiving. It brings to his pictures a unity of impulse and purpose which is a decided element in their stylistic effect. What was so natural to the painter cannot truly be said to be bluff or affectation. The man and the painter are inseparable.

It was this very assurance that kept Courbet from growing. He approached nature with an authority that was final. He ceased to be receptive. Concerned only with the result he ceased to observe. He had learned a trick of painting foliage with a palette knife and thereafter all trees are painted in the same manner. Light is expressed only by a change in values; he reduces his colors with black and is not concerned with color relations. His palette is simple, and he always uses the same palette. He learned to mix brown, and thereafter all browns are the same whether they occur by the seashore, in the forest or elsewhere. He was fond of a certain green blue and it occurs invariably in the sky. Although he transcribes the illusion of solidity he does not distinguish between the solid and the soft; there is no differentiation between substances and surfaces. The wave is given the same quality as the rock, the brook is more solid than its banks, the sky is unchangeable and no air stirs in the distance. The distance in the *Demoiselles de Village* is painted in the same heavy manner as

the foreground and both like the ladies themselves; the wave in the *Femme à la Vague* has no relation to the figure. There is here a lack of unity which Courbet seems never to have overcome. He found it impossible to combine his suggestive manner of painting landscape with the definitive manner of painting a figure. There is something of weakness in what has passed as strength; it is the inherent weakness of his nature which masquerades as strength in his bombastic exposition of the same. As a landscape painter the contrast with Constable makes the meaning clear. Constable loses himself in nature and therein finds himself. Courbet finds himself in nature and in finding himself loses himself. Constable was forever receptive. "The landscape painter must walk in the fields with a humble mind." He was always a student. He studied facts as well as effects. He had an instinctive love of nature; he reacts to the change of scene and weather like an emotional barometer. The wind sways the branches of the trees, the clouds move in unceasing motion, the sun illumines the distant hills as the cloud shadow hurries on in ominous darkness. Yet Constable's delicate and sensitive spirit did not restrain his impulse or his expression. He painted with a bold and broad brush, the full significance of which can come only from that conviction and assurance which is the result of feeling, born of intimate association, understanding and knowledge. Courbet learned much from the manner of Constable, especially in the use of the palette knife, but with Courbet it became a mannerism. The power of nature is seen more in his impulsive brush, than in the interpretation of that power. Constable created his compositions after much contemplation; he built up his pictures on a fundamental undertone, but the effect loses nothing of its power in the process. As his feeling unfolds it is expressed with a significant and virile brush. His pictures are all of one piece. The original emotion is retained and the form is built up and colored with pigment the manipulation of which reveals that emotion. The form and the idea are one. Courbet is not always so happy. He has not the same intimate appreciation and knowledge of nature as his great predecessor. Trained as a figure painter and accustomed to broad and simple planes, the infinite variations and intricacies of nature, the changes of light and color, the differentiation of surface and substance, presented new problems in the solution of which he is not always successful. When the substance is of a solid material and stationary character, or expresses the power of nature, he renders it with authority. Thus he paints rocks with firm and sure realization,

and has a sympathetic appreciation of the bulk of great massive tree trunks that grow robustly from the ground; as likewise he senses the power of the on-rushing wave and pictures it with power. But when gentle waves break upon the sandy shore, they break as leaden paint against brown pigment; the breeze does not stir the leaves in sylvan landscape, the grass never grows, the sunshine has lost itself in shadow and the clouds are arrested in a metallic sky.

Nevertheless Courbet remains one of the great outstanding figures in the painting of the nineteenth century. His very nature made him so. He lived in the present and had no romantic hankering for the past. His intellectual limitations kept him free from the seductive culture of foreign civilizations, and steered him away from the literary associations so dear to his contemporaries. His great vitality kept him from being a sedentary thinker. He moved and acted in his own world, and it was this world that he set down on canvas. His artistic ancestors are apparent. They spring from the north, from the school of naturalists who saw in their everyday environment the subjects of their pictures and painted them accordingly. Courbet owes much to Hals, both in his direct method of painting with full, flowing, opaque pigment, and in his simplifications of planes. He expressed a great admiration for the work of Rembrandt, but although the robust vigor of the great Dutch master undoubtedly impressed Courbet, we find no echo in his work of the transcendental charm of *chiaroscuro* and the mysteries of all-enveloping light. Velasquez he likewise held in great esteem; but whereas one may trace the influence in the restricted palette and the constant use of black and see in the viewpoint a relation between the two great realists, the aristocratic reserve, the dignity and delicacy of Velasquez finds no response in the grosser temperament of his admirer. Velasquez was a master of values and saw form enveloped in light; he does not increase contrast to exaggerate form. Courbet ignores values; his line is defined and never loses itself in the subtleties of light and atmosphere.

If Courbet owed much to the past, the present owes more to Courbet. He came upon the scene at the psychological moment. The reaction against classicism and its association with the imperialistic era not only declared itself in affairs of state, but was manifested in the younger artists of the time who no longer content to seek their inspiration in the romantic haze of the past, found their motives in the life of the present. Thus Courbet is associated not only in point



GUSTAVE COURBET: VENUS AND PSYCHE

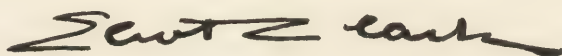


GUSTAVE COURBET: ENVIRONS D'ORNANS



of time but in intention, with Millet, Daumier and the Barbizon group. But whereas the followers of the latter saw in their work not so much the constructural form as the associative idea, and the peasants of Millet became sentimentalized, the very absence of the associative idea in Courbet's work made him less susceptible to popular exploitation and more potent as a constructive force. His influence is apparent in Manet, to which is added the new leaven of the Japanese and the consequent development of design and greater simplification of planes. But with the advent of Monet and the luminists the way divides and the theory of broken color devises new methods to manifest itself. Line is lost and form is enveloped in atmosphere and light. The key is raised and the palette intensified in color though limited in contrast. Although the Impressionists exploited the new revelation the older tradition persists. In our own school it finds its strongest exponent in Winslow Homer and it comes to us by way of Manet in the work of Henri, Bellows, and their followers.

However, the great lesson that Courbet teaches us is to see nature with our own eyes and to interpret it according to our own temperament. We live in a new world today. It is not Courbet's world.



FOLIATED INITIALS BY DON SIMONE OF SIENA

A VERY beautiful manuscript of the *Genealogia deorum* of Boccaccio has recently been given to the University of Chicago by Dr. F. W. Gunsaulus of the Armour Institute. The manuscript, which dates from the period 1380-1404, derives special interest from the fact that it was prepared for and owned by the Florentine humanist and chancellor Coluccio Salutati, himself a friend of Boccaccio.

The first page of the general proem is elaborately illuminated. The initial, S, occupies the whole width of the first column. The letter itself consists of a curved band of orange-red, shaded, and decorated with a row of beading in the same color, and with white tendril tracery. The reverse of the band, visible at the center of the initial, is green. Along the inner edge of the upper left portion of the band there appears a narrow strip of yellow, and a similar strip closes the lower left opening of the S. To the right of these yellow strips are small portions of a blue field.

The central portion of the initial is filled with the figure, crossed by the middle curve of the S, of a man writing at a desk. He wears an orange-red tunic, a gray gown, a gray hood faced with yellow, and an orange-red shoe. He holds a pen in his right hand, and a knife, apparently, in his left.

This figure was in all probability intended to represent Boccaccio. It is possible, however, that it was intended simply to represent a scribe. The introduction of a scribal figure in the first elaborate initial of a MS was not uncommon. The introduction of a figure intended to represent the author became common in Florence in the fourteenth century.¹ There are extant, so far as is known, but three other representations of Boccaccio dating from the fourteenth century, all of them drawings in MSS.² The figure in the Chicago MS has then a special interest as being probably one of the earliest extant representations of Boccaccio. Even so, however, it has no documentary portrait value. The head shows no trace of an attempt at individualization, and does not resemble the heads in the early portraits which have been reproduced.

Around the initial proper there appears a raised framework of burnished gold. Its outer lines form approximately a square, but the exact lines are broken by decorative curved projections. The edges of the gold-leaf are outlined in black. The gold-leaf is in excellent condition, though stained at one point by a running of color.

From the initial proper springs decorative foliage, which curves between the sections of the gold-leaf framework, extends into all four margins of the page and into the central space between the two columns, and encloses a coat-of-arms at the foot of the page. This leafage is conventional in design and is diversified by the insertion of conventionalized flowers and groups of stamens, and by the introduction of a conventionalized blue heron in the central space. A motive consisting of three small wavy arm-like projections moving from a center appears within the decoration in the right half of the lower margin. The leaves are themselves decorated by shading, by lines or dots of another color, or by white tracery. Gold-leaf and eight colors are used for this leafage: orange-red, pale violet-red, dark purple-red, pale grayish purple, blue, green, yellow, and fluid gold. The groups of stamens are variously colored.

¹ See J. H. Middleton, *Illuminated Manuscripts in Classical and Mediæval Times*, Cambridge 1892, p. 252; and P. D'Ancona, *La miniatura fiorentina (Secoli XI-XVI)*, Florence, 1914, Vol. I, p. 10.

² See Boccaccio, *Le lettere edite e inedite*, ed. F. Corazzini, Florence, 1877, pp. lxxxvii-lxxxviii.

The coat-of-arms at the foot of the page shows a device in fluid gold upon a field of blue. The outlying parts of the device and much of the blue field are lost, the field remaining chiefly white. In the center of the shield there remains a winged claw, which held originally a fleur-de-lis, the shape of which is still impressed in the white field. To the left of the claw are visible some of the points of what was evidently an eight-pointed star. The shapes of three similar stars are impressed in the white field—to the right above, and to the left and right below. The bearings are then, in heraldic terms: azure, an eagle's leg conjoined at the thigh to a sinister wing and holding a fleur-de-lis, between four estoiles of eight points, all *or*. These arms are those of Coluccio Salutati.³

Around the coat-of-arms is a frame whose outline is that of a diamond from each side of which springs a semi-circular projection. The edge of the frame is done in pale grayish purple, and is exactly paralleled by an inner edge of yellow. Within this edge is a field of dark purple-red, which bears an elaborate tracery in orange-red with dots of green.

Fourteen other initials, those of Books II–XV, receive elaborate illumination. The several initials representing the same letters (E, Books II and XI; F, Books IV and XV; M, Books IX and X; O, Books VIII and XIV; and S, Books III and XII) differ from each other in design and coloring.

The letters proper, in the several initials, consist in general of curved bands of color, shaded, and decorated with a row of beading and with tendril tracery in white. The colors used for these bands are blue, orange-red, and pale violet-red. In the initial F of Book IV, however, the top stroke of the F is formed by a blue animal head with a grotesquely prolonged and knotted neck; and in the initial F of Book XV the back and top of the letter are formed by a grotesque blue serpent, a pale violet-red band appearing for the lower cross-stroke. The motive of a knot or knots in the band occurs in the initials of Books II, IV, and IX. Along the inner edge of these bands of color there appears in every case a narrow strip of yellow.

Within the yellow strip is a field of black decorated with white tendril tracery; and within this field is a decoration of conventional leafage. The leaves are themselves decorated by shading, or with white tracery. The motive of the three small wavy arm-like pro-

³ See C. Salutati, *Epistolario*, ed. F. Novati, Rome, Vol. IV, Part II, 1911, Appendix VI: "Arme dei Salutati."

jections moving from a center, done in fluid gold within a circle of fluid gold, appears at the center of the decoration in Books IV and VI. The colors used for this leafage are the same orange-red, blue, and pale violet-red used for the letters proper, together with green, pale grayish purple, yellow, and fluid gold. In most cases either four or five of these several colors are used; in Book VI all seven are used; in Books XII and XIV but three are used.

Around the initial proper there appears, in each case, a raised framework of burnished gold-leaf, its outer lines forming approximately a square, but with decorative curved projections mingling with projecting foliage. The edges of the gold-leaf are outlined in black. The gold-leaf as a whole is in excellent condition; but in a few instances small bits of it have peeled off, showing traces of an albuminous mordant beneath.

From the band of color constituting the letter proper there springs in each case decorative foliage, which curves between the sections of the gold-leaf frame-work, and extends into the marginal space or spaces adjacent to the column in which the letter stands. This leafage is conventional in design, and is diversified in some cases by the insertion of conventionalized flowers and groups of stamens. It is further diversified on the first page of Book III by the addition of two large hawkweed flowers in natural color. The leaves are themselves decorated, in general, by shading, with lines or dots of another color, or with white tracery. The colors used in this leafage are the same seven used for the leafage within the initials, with the occasional addition of a little gold-leaf. The groups of stamens are done in green.

The foliated initials thus described are closely similar in design to those of six Florentine MSS of religious music, as represented in Plates XVII and XX-XXIV of D'Ancona's *La miniatura fiorentina*: an antiphonary now in the Laurentian library, and four antiphonaries and a gradual now in S. Croce. The character and arrangement of the foliage are the same; the same bands, beadings, tracery, conventionalized flowers and groups of stamens appear; the relation of the initial proper to the square gold-leaf casing is the same. The initial F of D'Ancona's Plate XVII consists of a grotesque serpent very similar to the grotesque serpent of the F of Book XV in the Chicago MS. The same plate shows a hawkweed flower like that of Book III in the Chicago MS. The motive of the three small wavy arm-like projections moving from a center appears in D'Ancona's Plates XXI and XXIV.





The foliated initials in the MSS represented by D' Ancona's Plates XVII and XXI were done by Don Simone da Siena, a Camaldulensian monk; and those in the other four MSS were done under his direction or his influence.⁴

In view of the close correspondence of the foliated initials of the Chicago MS to those of D' Ancona's Plates XVII and XXI, and in view of the excellent quality of the work in the Chicago MS, it seems highly probably that the foliated initials of the Chicago MS were done by Don Simone himself.

Very little is known of Don Simone. A miniature in the MS from which D' Ancona's Plate XXI is taken is signed OP. FEC. DON SIMO ORDĪS CAMALDŪN. Besides the six MSS already mentioned, D' Ancona lists and discusses four others illuminated wholly or in part by Don Simone: three other antiphonaries now in the Laurentian Library, and a collection of *Laudi* now in the Biblioteca Nazionale.⁵ One of these antiphonaries bears the following interesting inscription:

"Iste liber est Monasterii sancti Pancratii de Florentia ordinis Vallisumbrose: quem gratis scripsit et notavit dominus Simon sermonis de Florentia monachus dicti monasterii. Et ad pennam miniavit eum Paulus Soldini de Florentia. Sed cum pennello miniavit eum dominus Simon de Senis monachus ordinis camaldulensis. Et fuit expletus anno ab incarnatione Domini MCCCLXXXI de mense septembris Deo gratias. Amen."⁶

In 1387 Don Simone illuminated a missal of the church of S. Miniato al Monte. He may or may not be identical with the Don Simone who in 1426 illuminated an antiphonary for the church of S. Lucia de' Magnoli.⁷

Ernest H. Wilkins

⁴ D' Ancona, "Indice delle tavole," p. 2; Vol. I, pp. 13-15; Vol. II, Nos. 56, 256-260.

⁵ D' Ancona, Vol. II, Nos. 53-55, 108..

⁶ D' Ancona, Vol. I, pp. 13-15; Vol. II, No. 55. The expression "ad pennam miniavit" refers to the making of the minor red and blue initials.

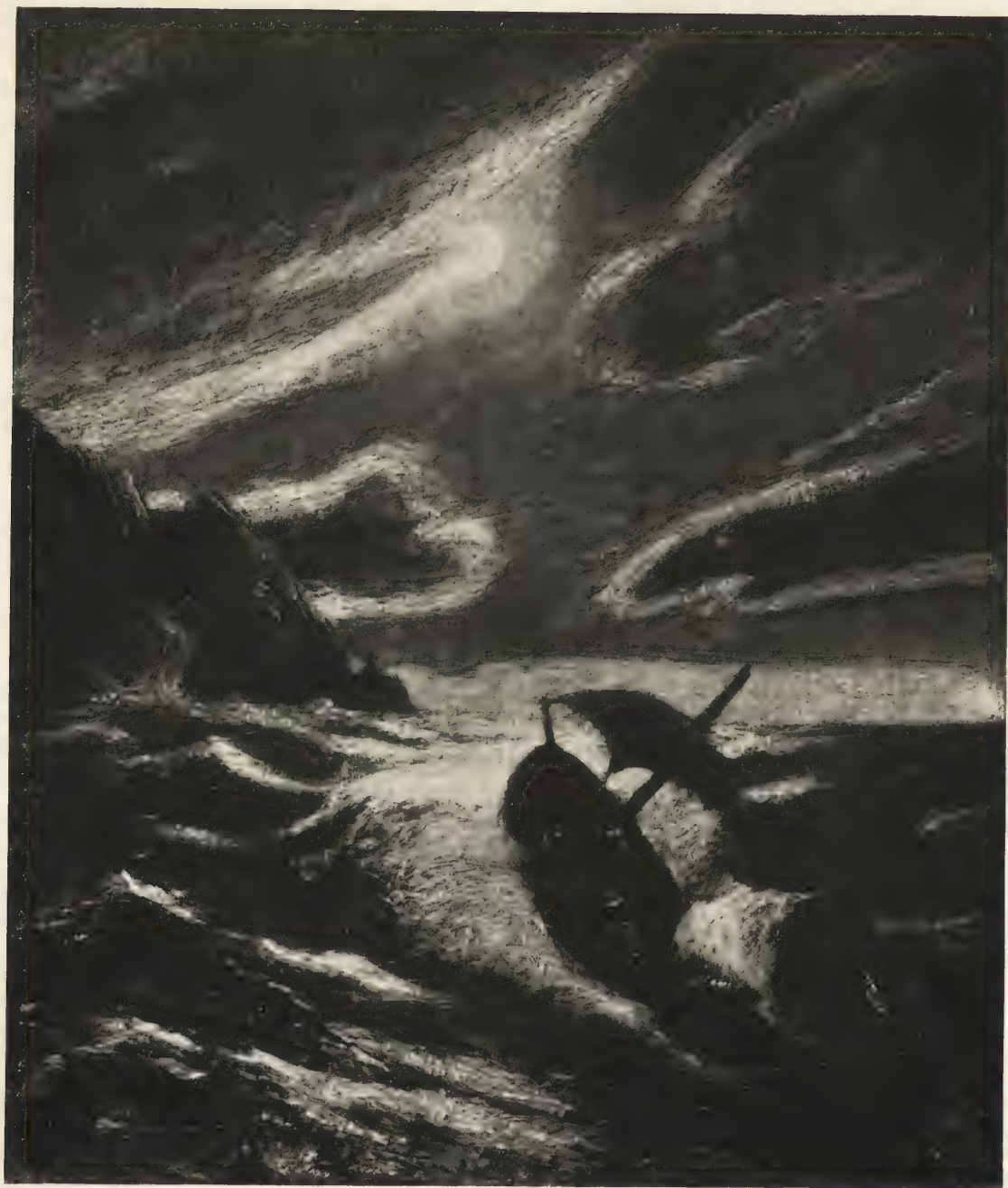
⁷ D' Ancona, Vol. I, p. 14, n. 2.

THE MARINES OF ALBERT P. RYDER

THE originality of Ryder's art is nowhere more apparent than in the series of small marines which he produced at the height of his career, during the years from 1880 to 1895. Structurally and technically they represent the artist at his best. The balance of the masses, the rhythm of line, the quality of color and the handling of light and shadow, all combine to create a vivid realization of reality. They have practically no actual semblance of truth, however, being deliberate inventions incorporating in designs of studied simplicity ideas of movement and space, colored so as to suggest an enveloping mystery and lit by a profound imagination with a curious and portentous glamour.

Some of the small marines of Jules Dupre suggest the possibility that Ryder may have found in them certain elements of composition of which he appropriated enough to result in resemblances which, at times, are very striking. Dupre's color, however, is entirely frank and unaltered by any of the various means Ryder resorted to in making of his something very subtle and elusive in its exquisite refinement and reserve. A likeness that follows no farther than the use of similar pictorial arrangements their works differ definitely in the essentials of artistic purpose. Dupre's creation is no more than a richly colored presentment in simple design of the customary look of the sea, while Ryder's interpretation translates into a vision of magnetic and convincing splendor the commonplace of actual appearances, lending a look of reality to the most imaginative of his conceptions.

Rocky coast and rounded hills, clouds, the restless tide, ships—all that is obvious—exists in Ryder's pictures only as form; form, however, that suffices to signify fact. Having established an intelligible image of reality he then resorts to an unusual disposition of light and shade, emphasized by a singularly strange though extremely simple color scheme, worked out with curious and effective variations of values, to invest his pictures with indescribable suggestions of something of the infinite wonder and majesty of the deep. He eschews the familiar methods and common practices of pictorial art and with primitive compositions produces a likeness of the look of the sea in moments of significant and supreme beauty. Having little or nothing in common with accepted models of marine painting the importance of his marines cannot be measured by the customary



ALBERT PINKHAM RYDER: A SEA TRAGEDY

Collection of Mr. Ralph Cudney, Chicago



processes of criticism. It is evident enough but too much dependent upon the workings of the imagination of the spectator and the flux of mere feeling to admit of definition.

Practically all of his pictures of this kind have much in common; a curious cloud formation with slight variation is found in most of them and is the dominant factor in their design, a certain form of boat is found in many, and not a few present similar forms of stony promontory or quiet cove. He often succeeded in combining elements from two or three canvases in a picture in such a way as to produce a new and seemingly original work. These works, however new, in the sense that they affected one differently as he improvised, were really variations upon a single theme. Even the color which is so considerable an element in their effectiveness is similar in most of them, and the fact that in quality and intensity it is almost unique in painting accounts, unquestionably, as much as anything else for their powerful appeal.

Out of the austere grandeur of *The Sea* owned by Mr. Gellatly; the portentous sky of *Mr. Montross's Marine*; the moonlight of the picture in the National Gallery at Washington and the boat in the *Toilers of the Sea* at the Metropolitan Museum he constructed a moving epic like the *Sea Tragedy* which Mr. Ralph Cudney of Chicago has recently added to his very notable private collection of American paintings. A picture which has never been exhibited since it passed out of the artist's studio in 1892, it combines in a composition of imposing elegance something of the charm of each of the pictures that contributed to its evolution, and taken in its entirety it is singularly different from any of them in intention and effect.

A noticeable peculiarity of Ryder's marines is observed in the numerous lines in this picture, running in various directions and yet without visible opposition, so that collectively they create a rhythmic balance that sustains the harmony of the conception. It is probably the supreme example of this characteristic of his art. The color has approximately the same dull metallic iridescence that is common to all of his work in this *genre*, forbidding slaty-gray and malachite green; the opaque clouds are silhouetted against the sky and the moon looks out upon the scene with the brooding mystery of a spiritual presence. Obviously unreal in itself it embodies the very reality of the tragedy of the sea, and by appealing to the imagination rather than the intellect releases subconscious presentiments of indescribable verisimilitude that are no more truthful mental images of

remembered scenes than the painting itself is a faithful transcript of nature. The picture presents the bare outlines of fact with all the natural and customary qualifications of momentary beauty omitted and thus emphasizes the constant and unvariable force and magnitude of the subject. The artist provides a stage setting of noble design, all the necessary properties, illumines it with the magic brilliance of a sort of light unfamiliar but no less lovely and leaves it for the imagination of the spectator to fill with meaning and with life. I know of no other painter so successful in intriguing the fancy and entrancing the mind.

The serious, the tragic, is the abiding interest at the heart of life and, however we may enjoy its happy illusions, the thought of mankind turns upon its sorrows. The finest music, the greatest literature and the greatest art is a direct result of the recognition of this singular fact. In the sensitive exploitation of its significance Ryder shares with Shakespeare and Wagner the glory of having added something of permanent and inestimable value to the artistic inheritance of mankind.

THE LANDSCAPE OF ERNEST LAWSON

TO grasp the picturesque as it exists in the commonplace and to elevate it through the medium of art into the realm of the beautiful is a sufficient proof of a painter's ability to warrant one's expending the effort of a little serious thought in trying to reach some reasonable estimate of the meaning and the merit of his work.

Ernest Lawson, though a poor draughtsman and a not very proficient technician, is nevertheless a master of landscape painting in a very real sense. From his pictures one gets a vivid impression of the reality of this world in which we live, all the more convincing because he invests it with that momentary loveliness which now and then clothes a sordid scene in rich beauty. Awkward, uncouth features of a landscape he does not eliminate, for he is a robust realist of a downright sort. Dilapidated buildings, scarred hillsides, all the magnificent ugliness of everyday he includes in his paintings. His works as a result of this very fact are vital and convincing in their integrity. Truth is written large upon them. He has, however, that rare gift of art of seeing the beautiful in unlooked-for places and of re-creating it upon his canvases so that others see it as well. He

is, in a way, some such a poet of the commonplace of nature as Degas was of the commonplace of life.

His painting is characterized by a free, almost prodigal use of pigment. His canvases are loaded with the medium and his surfaces are sometimes unnecessarily painty. His sense for color, though, is delightful in the exactness with which it corresponds to the reality of color as it exists in the world about us, and the authority with which he handles his brush is a grateful relief from the preciousness of much of the painting of the day—the feminine fussiness of those to whom painting is a greater thing than art.

He is one of the most original, individual and interesting of American landscape painters of today. His pictures are notable for a new sort of sincerity, his subjects of a type unusual to say the least. It is a lesson in art to look upon some of his scenes of twisted tree-forms and rough hillside and see with how sure a hand he reveals the basic beauty in neglected places, or to consider how he builds up a monumental landscape out of a series of scarred and broken hills where the quarries are eating away the earth. Not all of his pictures are successful, and sometimes they fail through curiously obvious faults. These are generally in the way of being minor faults, as is natural in the case of a painter whose particular merit is in his grasp of the larger and essential elements of landscape.

His development has been slow but steady and consistent. His method and his point of view are very much the same today as in the earliest of his works with which I am acquainted. There is perhaps a little less freedom in his early work, and an uncertainty of touch which he has outgrown, but the choice of subject is practically identical, excepting that perhaps he is more given, at present, to picturing the lovely aspects of unattractive scenes—like portraits of unattractive people in moments of unaccustomed loveliness—thereby producing veritable revelations of character in the way of visions of barren places transfigured by a momentary glory that lights them as a smile lights the plainest human face, revealing the inherent beauty of the soul within.

If he has a predilection for painting any one of the seasons, it is the winter. His snow scenes are more numerous in ratio to his product, probably, than those of Twachtman. I should hesitate to say that they are as beautiful as Twachtman's, but not that they are just as convincing. Really, the two painters never attempt the same sort of thing. Twachtman is the subtler of the two, Lawson the

stronger. The former's sensitiveness finds expression in atmosphere and the delicate tracery of soft shadows, the latter emphasizes the cold of the winter day and the depth and consistency of the snow, damp or dry. Twachtman was more of a poet, but Lawson, too, is a poet at times—certainly *The Pigeon Coop* is truly a poem. For this ballad of a winter's day he employs the rhythm of a flight of white pigeons above a group of sordid sheds in the outskirts of New York, fronting on the Harlem River, the heights of Fort George beyond.

We all, I presume, unconsciously read meanings into pictures and to me these pigeons epitomize in life the idea of purity suggested by the snow, and in a way they never would otherwise than as he has pictured them—in flight. His picture has an almost religious significance, which is sensed in the idea of the shivering poor in the dilapidated sheds, their white souls winging in heavenly flight above. The canvas called *Snowbound*, owned by Mr. McCutcheon is of an entirely different sort, prose instead of poetry, and yet the story it tells—the wagon standing by the road, horse in the barn and the family comfortable in the warmth of the house—however homely is no less agreeable. These meanings we read into pictures may have nothing to do with art, or as I suspect a great deal—at least, they explain in a measure something of what practically all of us constantly look for in art and particularly in pictures.

The Old Willows—Bronx River is a recent canvas which is impressive beyond anything of Lawson's I know similar in type. The massive trunks of these trees by the waterside, in the barren landscape of snow, convey a very definite sense of their vitality. We know that they have seen many winters such as this, weathered the storms of unnumbered years, and still in their strength are the personification of that nobility of nature that bravely bears the buffetings of time. Bent or misshapen, they live to remind us that if we too bravely bear troubles and reverses we shall renew our youth even as they do, year after year.

Some of his subjects are of a very different sort—stone bridges spanning country streams that sparkle in the sunshine of summer, hills topping hills in designs of imposing grandeur and landscapes bathed in the mystical beauty of moonlight or domed with skies studded with the galaxy of the stars. He is not at all the slave of a single motif. There is a grateful variety in the scenes he pictures which one appreciates all the more because of the lack of it in the work of some of the most eminent of his contemporaries.



ERNEST LAWSON: SNOWBOUND
Property of Mr. George Barr McCutcheon, New York



ERNEST LAWSON: OLD WILLOWS - BRONX RIVER
Collection of Mr. Duncan C. Phillips, Washington, D. C.





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Certain critics have stated that he is too provincial to react fully to foreign influences and that therefore his Spanish and Mexican canvases are less successful than those that represent native scenes with which he is more familiar—an assertion that is probably, in the main, true. However, his picture of Segovia—Evening, painted in Spain in 1916, is at least Spanish enough to have reminded me at once of no less Spanish a landscape than that of El Greco. It certainly bears little or no resemblance to any native scenery and has far more of the feeling of the place than many of the best of the foreign landscapes painted by other American artists.

Frederic Trainchild Sherman:

ROMNEY'S PORTRAIT OF THE FOURTH EARL DE LA WARR

AS far back as (1278, Sir) Roger La Warre was distrained to receive knighthood on or before Christmas in that year. Since then the La Warre, Delaware or De la Warr family—as variously spelt—has played a prominent part in English social life, and American nomenclature. For Thomas, third Baron De la Warr by his intervention at a critical moment in the history of the colony of Virginia saved it from ruin, and eventually became first Governor and Captain for life. In the New York Public Library we may still read, in a reprint, his “short relation made to the Lords and others of the Counsell of Virginea, touching his unexpected return home in 1611,” and learn of his “hote and violent ague” together with other “grievous sicknesses.” Sailing back here from England, he died at sea in June 1618, and, according to Camden, it was not without suspicion of poison. In any event, his titular name of Delaware was given first to a bay and a river, and afterwards to a state, facts which were recalled in 1883 when, through the courtesy of De la Warr’s descendants, a copy of his portrait of the period of Nicholas Hilliard was made and brought to this country, and formally presented.

But we are now more particularly concerned with John Richard, nineteenth baron and fourth Earl, and upon him devolved the family honors in 1783 on the death of his eldest brother William Augustus,

the third Earl, at the early age of twenty-four. Both of these brothers were painted by Romney, the portrait of the elder being lent to the Royal Academy in 1912 by Lord Leith of Fyvie; it measures 59 inches by 47 inches. In general composition and costume, it was almost the counterpart of that of the younger brother which, however, is six inches smaller either way; it was exhibited at Peebles in 1898, and is now reproduced by the courtesy of Mr. Frank Irving Fletcher. They were, doubtless, painted as pendants.

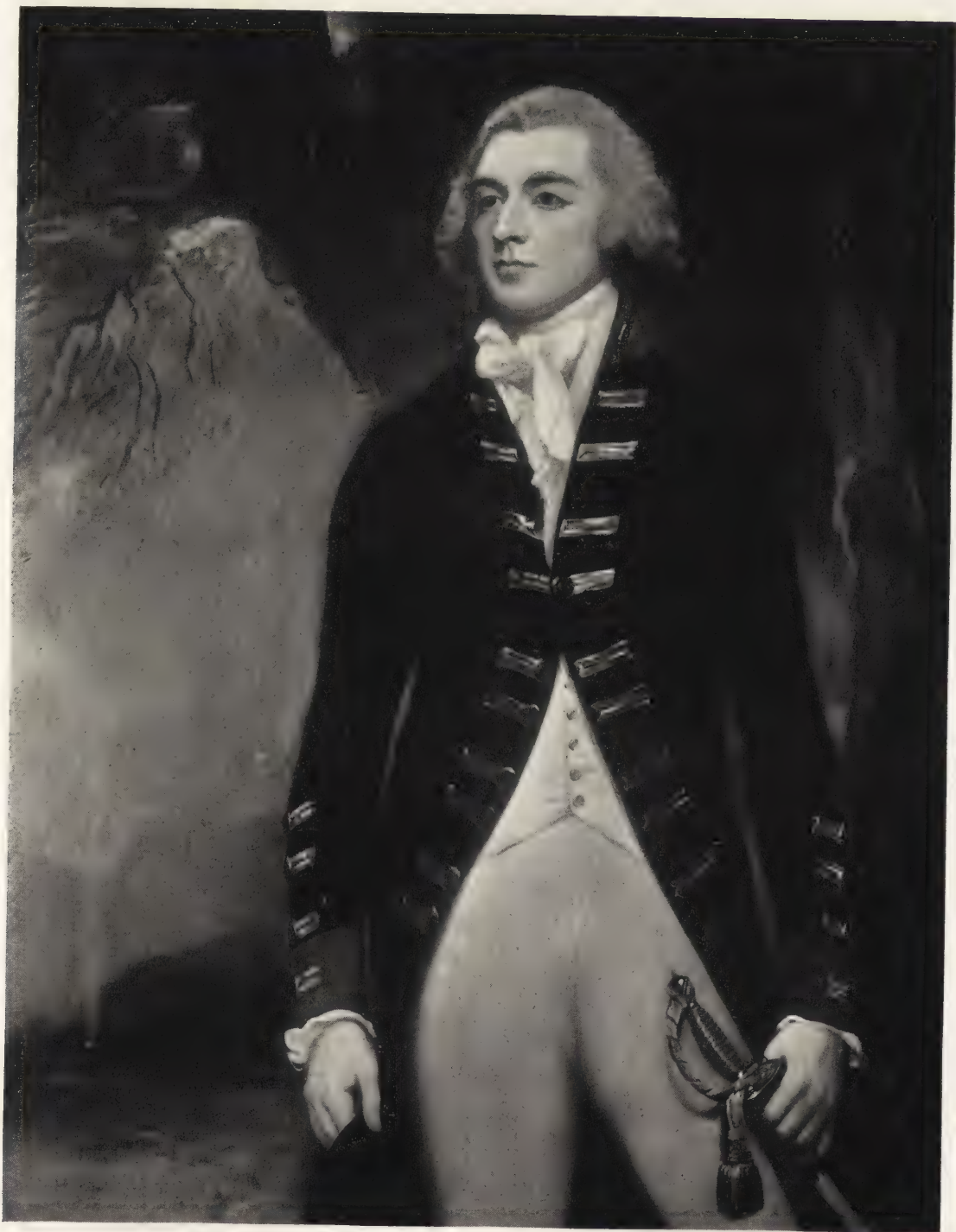
Born on July 28, 1758, the fourth Earl was an Equerry to the Queen Consort from 1778 to 1783, and sometime a Lieutenant in the Second Foot Guards; he was from 1789 until his death a Lord of the Bedchamber. On April 22, 1783—but, according to the *Gentleman's Magazine*, on the previous day—he married at St. James's, Westminster, Catherine, daughter and heir of Henry Lyell of Bourne, Cambridgeshire, who was a member of the House of Nobles in Sweden. He died, on July 28, 1795, "at Dawlish in Devonshire whither he had some time retired for the benefit of his health; he has left three children, Viscount Cantelupe now Earl Delawarr, aged six years; another son, aged three years; and an infant daughter only a few months old." Such is the statement in the "Obituary of Remarkable Persons" of that date. He was buried at Bourne, as was his widow who in 1826 died at Bath. George John, the Viscount Cantelupe just referred to, who succeeded the subject of these notes, was "the fair Euryalus" of Lord Byron's "Childish Recollections," one of the miscellaneous collection of the poet's juvenile poems. We may recall that the volume, published in 1807, included nineteen from the "Fugitive Pieces" which was Byron's first book, printed anonymously and soon suppressed. The lines that concern us are:—

"Shall fair Euryalus pass by unsung,
From ancient lineage, not unworthy, sprung?
What though one sad dissension bade us part,
Thy name is yet embalm'd within my heart;"

Another poem in the "Hours of Idleness" is addressed "To George, Earl Delawarr" and begins:—

"Oh, yes, I will own we were dear to each other;
The friendships of childhood, though fleeting, are true;
The love which you felt was the love of a brother,
Nor less the affection I cherish'd for you."

In this canvas the fourth Earl is represented facing the front, wearing a dark blue coat with gold facings, white breeches and waistcoat; in his right hand he holds his hat, and his left rests on the gold



GEORGE ROMNEY: JOHN RICHARD-FOURTH EARL-DE LA WARR
Property of Mr. Frank Irving Fletcher, New York



hilt of his sword. The landscape setting shows us the waves of the sea, and serves to perpetuate his long residence and early death on the Devonshire coast.

Having succeeded in January 1783, and marrying in April of that year, it was in accordance with the custom of the time that he should arrange to be portrayed by some prominent artist. His mother had sat in 1768-1769 to Reynolds who now "divided the town" with Romney, and it was on the latter that De la Warr's choice fell. He gave sittings to "the man in Cavendish Square" in March of that year as well as in April, three days before his wedding; he sat again in April and May of 1784. After an interval of six years he again posed, usually at 12 o'clock, to Romney; he entered the studio sixteen times in 1791 and five times in 1793. This leads us rapidly up to the end of the professional career of Romney, who, according to the diaries published by Ward and Roberts, gave his last sitting on the last day of 1795; and by then the Earl had been dead five months. We can now look back on the life work of Romney to whom "The Divine Emma" first sat in April 1782, exactly a year before the Earl's marriage. He practised his art honestly, but never having consented to exhibit at the Royal Academy he was not eligible for membership. This, no doubt, hastened public oblivion of his art, and he did not come into his own again until he figured among "the Old Masters" in 1870. The wide facial angle, the deep-sunk eye, the ennobled brow and the treatment of the contour mark his classical outlook that absorbed him as his days drew to an end.

In addition to two brothers, De la Warr had two sisters; Lady Georgiana, the elder of them, was a Lady of the Bedchamber to the Princesses, daughters of George III. In 1782 she married Colonel Edward Pery Buckley of Woolcombe Hall, Dorset, Groom of the Bedchamber to George III. Her portrait was painted by Romney about 1790. Moreover, she possessed the portrait that now concerns us. At her death in 1832 at Leamington, it passed to her son, General Edward Pery Buckley, of New Hall, Bodenham, Salisbury, who had served with the Grenadier Guards in the Peninsular War and at Waterloo, and was for twenty-one years Equerry to Queen Victoria. In turn our picture was bequeathed to his eldest son, Alfred, also of New Hall. Many pictures chiefly collected by J. T. Batt were hung there until the fire, and were sold in May 1901, by order of the executors of Alfred Buckley. But although a portrait of the fourth Earl was then publicly disposed of, it was both larger and inferior in

quality to our picture, which, we may add, never belonged to Abel Buckley, the once well known collector of fine Turner watercolours as well as of the same artist's famous oil painting of "The Trout Stream" now in the collection of Mr. and Mrs. Charles P. Taft. Indeed, Abel Buckley was not a member of the family into which De la Warr's elder sister had married.

Maurice. H. Brockwell.

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6 Nov 34

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letter of 29 Oct.

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February issue pp 47 to 51.

For the present I do not
want a copy of her colour plate, as I
have one already which I acquired
in 1920

But I should like also to have
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1920 issue of the same magazine. pp 302-7

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ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME VIII NUMBER II · FEBRUARY MCMXX

A FLEMISH TAPESTRY OF THE EARLY SIXTEENTH CENTURY



THE tapestry here reproduced, forming part of Mr. Alexander Hamilton Rice's collection, comes from the famous mansion of Knole House in the County of Kent, England. It was purchased in 1911, with many other hangings, by the late J. Pierpont Morgan, from which Collection it came to its present owner.

The scene represents a tournament, so frequently depicted in the Gothic and early Renaissance productions. This was then a favourite occupation of noblemen and it was performed by knights on horseback for the purpose of showing their courage and skill in arms. The inventories and accounts of the time often mention hangings representing tournaments. And so for instance, among the tapestries which Philip the Bold, Duke of Burgundy, sent as presents to King Richard II, mention is made of "One pece de tournament . . ."¹ and the inventory taken in 1422, after the death of King Henry V, also speaks of a Tournament hanging made in Arras.² Mediæval literature is full of these knightly adventures and much was written about the famous "Combat des Trente," "Les Joûtes d'Inglevert," and "Les Joûtes de Saint-Denis," all represented in tapestries.³ Famous also is the treatise on tournaments composed by King René of Anjou about 1450 and whose origin is rather curious to recall. After his defeat at Naples in 1422 he retired to the duchy of Anjou; there while devoting his time to arts and letters he also tried to revive the national institution of Knighthood. It so happened that at that time four noblemen, appealing to an old custom,

¹ THOMSON: *A history of tapestry*, p. 100.

² THOMSON: *A history of tapestry*, p. 163.

³ For more details see GUIFFREY: *Les tapisseries du 12e au 16e siècle*, p. 28-30 and THOMSON: *A history of tapestry*, p. 75-76.

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interdicted a passage in Poitou to any lady who should not be accompanied by a knight or a squire ready to break two lances for love of her. King René, so famous for his chivalrous manners, was only too glad of the occasion to show his courage and undertook the fight for the love of all ladies and particularly for the love of Jeanne de Laval, his second wife, who was the heroine of all his poems.⁴

These are but few of the many testimonials we find of the knightly exploits in the mediæval period, of which among others, a tapestry in Valenciennes, depicting a Tournament, is a representative example.⁵ The early Renaissance productions also show tournament hangings, and the inventory of Margaret of Austria, dated 1523, mentions six of them. One more example is furnished by the tapestry in the Hamilton Rice Collection.

Here we see two warriors on horseback ready to start the fight in the presence of a king seated on his throne and surrounded by ladies and gentlemen of the Court. The warriors themselves are followed by a numerous suite composed of knights, men-at-arms, standard-bearers, heralds blowing trumpets, and a large assembly of ladies and gentlemen richly dressed and attending the contest. On the horses of the two warriors are seen their emblems, the one at the left showing a crowned heart, the other an earthenware vase, both impossible to identify.⁶ The same uncertainty exists concerning the flag of "gueule semé de larmes" seen in the upper part at the right, and again repeated on the breastplate of the warrior at the right. The only mention found in heraldry books of a shield "semé de larmes" is that of Cambier de Licques of Artois whose arms, instead of gueule, are recorded as "d'azur, semé de larmes d'argent." The lack of understanding of those emblems is greatly to be regretted, for in knowing the names of the personages involved in it we might perhaps be able to explain the reason of the contest.

We shall be more fortunate in trying to define the exact date of the tapestry. This is facilitated not only by the costumes which are those of the late fifteenth and early sixteenth century, but also by the borders, the grouping of the personages and the composition as a whole. We know indeed that the surface of a representation divided

⁴ The tournaments of the King René were published after original designs and manuscripts, by Champollion and others in 1826.

⁵ Reproduced in JUBINAL: *Les tapisseries historiques*, vol. i.

⁶ There are two families, the Garic de Troguern family of Brittany and the Henskens family of Brabant that have for arms *D'argent à un coeur de gueule couronné d'or*, but it is very improbable that a shield of arms in its entirety should be put on as an emblem. As for the earthenware vase nothing could be found.

by columns in the form of a polyptych is one of the characteristics of the Gothic and early Renaissance productions in the field of painting as well as in tapestries. This tendency of having the scenes separated disappears little by little as we advance towards the sixteenth century. Changes also take place in the representation of the background and of the borders. In studying these three points in our tapestry we observe that the polyptych divisions are about to disappear. Columns are still seen here and there but they do not any longer separate definitely one scene from another. The whole grouping is directed towards the central figures; the King is seen above, the two warriors placed on either side of him a little below, and the rest of the surface occupied by the various spectators completing the scene. The background is a typical background found in the Flemish productions of the time; the walls are hung with rich brocades, a landscape is seen in the left and right hand upper corners, and the ground is strewn with leaves and various flowers. As for the border, it still is the narrow border formed by a continuous garland of flowers and fruit against a dark background. As we know, the narrow border soon changes, first mingling its garlands of fruit and flowers with trophies of arms and with Renaissance ornaments, and later superseded by wide borders in the Renaissance style without any reminiscences of the Gothic traditions.

All these details show clearly that the tapestry was probably made about 1510, at a time when the Gothic traditions were still strong but already on the verge of being supplanted by the new conceptions of art of the Renaissance period. The date being fixed we have still to deal with the delicate question of trying to define the *atelier* which produced it and the group of tapestries to which it belongs.

As for the first, we all know that as regards the Brussels productions, to which we think the tapestry in question belongs, it was only in 1528 that it became obligatory to have marks on the tapestries making clear the center of its production. Prior to this date it is only through inventories and occasionally through an inscription woven in the tapestry itself that we are sometimes able to identify the weaver, cartoon-maker or the person for whom it was woven. It is true that in regard to inscriptions found on tapestries one has to be very careful in advancing any opinion on the subject. They are often found on the borders of garments and are most of the time meaningless, for the tapestry-weaver, painter or sculptor merely used them as an ornament. We know indeed how for instance the arabic inscriptions

imitated from oriental productions are often found on objects of European origin to which they have absolutely no relation. On the other hand there are cases in which inscriptions found on garments have helped to discover the name of the cartoon-maker or of the weaver himself. This is, for instance, the case with the famous tapestry representing the Communion of Herkenbald in the Brussels Museum of which the cartoon was made by Jean de Bruxelles called Jean de Rome, and by the Master Philipp. The same is true for the Descent of the Cross after Perugino, also in Brussels, of which the cartoon was made by the same artists.⁷ The name of Jean de Rome is indeed connected with a great number of tapestries. To him also we are disposed to attribute the one here reproduced, basing our attribution not only on the similarity in style and types found in tapestries given to him, but also on one of the inscriptions on the mantle of the man seen in the lower part at the right which reads Jan Roi—which is possibly meant for Jean de Rome. In comparing it with inscriptions found in other tapestries attributed to Jean de Rome we think that it probably has the same meaning. Thiery, in his book on the inscriptions and signatures of this master, reproduces not only tapestries attributed to him, but also gives several pages of his various signatures and among them very few are more explicit than the one found in our tapestry. The word JAN in it is very legible while Roi is inscribed in much the same way as the name in one of the Panels of the Passion hanging in Angers Cathedral.⁸

As for grouping our tapestry with other hangings of the same character in style, composition, and workmanship, the set to which it belongs is a very large one and of the finest quality. The ones with which it seems closely associated are: the so-called Mazarin tapestry coming from the Morgan Collection and now in the Widener Collection in Philadelphia; The Romance of Allegory in Hampton Court Palace (Thomson: *A History of Tapestry*, Plate, p. 378); Bethsabée at the Fountain from the Somzée Collection (Catalogue 1901, Plates 23-24, No. 530); Episodes from the Story of David in the Royal Collection in Brussels (Destrée: *Tapisseries des musées royaux de Bruxelles*, Plate 17) which shows a close relationship with our tapestry and is signed by Jean de Rome; the Communion of

⁷ Both of these tapestries are reproduced in GUIFFREY: *Les tapisseries du 12e au 16e siècle*, pp. 112 and 115.

⁸ See A. THIERY: *Les inscriptions et signatures des tapisseries du peintre bruxellois Jean de Rome*, pl. II.

Herkenbald also in the Brussels Museum and also attributed to him (*Ibid*, Plate 14-15); the Glorification of the Virgin from the Somzée Collection (Catalogue 1901, Plate XXI, No. 529) and many others.

Though the execution of these tapestries is more or less fine, though they have not all been made at the same time, though some of them are executed mostly in wool and others are rich in silver and gold thread, they show a close relationship in the composition, in the types, in the costume and in the way the persons are grouped. The same individual types can be traced in many of them; the same picturesque detail is seen in one or another, denoting if not a common designer at least a great resemblance in style and in workmanship. It is interesting to recall that a number of the hangings which we mentioned in connection with the Hamilton Rice tapestry are attributed to Jean de Rome. This would seem to be one more factor in the convincing supposition that it was possibly executed after the cartoon of this artist.

Stella Rubinstein

THE BUST OF A BISHOP IN THE WALTERS COLLECTION

MR. Walters' fine piece (Figure 1) is an example of a period and school which was called to the attention of the readers of *Art in America* by M. Vitry when he published the "Figure of a Saint" in the Princeton Art Museum.¹ The bust of a bishop which Mr. Walters has acquired is of slightly later date in the sixteenth century than is the Princeton figure, but is nevertheless still representative of the early period of the Champagne school before it gave way entirely to the Italian taste that was invading France by way of Fontainebleau. One may note for example the preliminary symptoms of Italianism, reminiscent of the end of the fifteenth century when the ultramontane workmen in France were employed almost exclusively for the carving of decorative detail, such as here appears in the form of the Italian arabesques embroidered on the mitre and the border of the bishop's pluviale.

¹ *Art in America*, II, 1914, p. 276.

There is more of foreign influence in the Walters bust than mere ornament, however, for it already shows the coming dissolution of the old French objectivity in the Italian quest of movement and expression. No Frenchman working still in the pure traditions of Gothic would have felt the need of pointing the pathos of his subject with an eloquent hand laid on the breast and by the tremor, however slight, which our sculptor discloses in the mouth and brow.

French Gothic art is in fact a static art; trained in the severe school of the cathedrals, it never lost, so long as it was mistress in its own house, an architectonic poise. Comparison of French and Italian sculpture brings out the French love of the concrete, for the Italians are thus revealed as searchers after an abstract rendering of content, in pursuit of which they develop more and more a technique of movement and blur the intrinsic character of subject in forms which, being no longer significant, find their *raison d'être* in decoration. Generalizing thus its themes, Italian sculpture moves with amazing quickness to its goal, and by the middle of the sixteenth century had posed and solved all the problems of expression which its ideal point of view could compass.

With the northern artist progress is slower. A realist by nature and denied by reason of his architectonic traditions the readier vehicle of movement, he must needs develop the resources of inner form and strive by intricate detail of feature, or subtle suggestion of pose, to win through to a universal aspect of the particular. To rise from the diffuse detail of the fifteenth century to the broad idealism which the Italians had already reached by 1550 the Frenchman needed yet another century, and so we find the true issue of Gothic art only in the Dutchmen of the seventeenth century and Rembrandt.

For France was destined never to see the fruition of her native art upon her own soil. The Italian invasion which swamped French Gothic in the sixteenth century gradually seduced her sculptors from their more powerful, if slower, technique, and persuaded them to adopt the easy grace and facile rhetoric of the Italian decadence. What might have issued from the rich traditions of Gothic sculpture is foreshadowed by the rare and precious works of the end of the fifteenth and the opening years of the sixteenth century, for whose style Courajod coined the name *detente*—sculptures whose homely simplicity is transfigured by a growing power of generalization and a sharpened sense of beauty, with yet no loss of essential verity. Such are the noble Madonnas and saints that issued from the "school" of



FIG. 2 ST. BONAVENTURA, TROYES



FIG. 4 BISHOP OF LANGRES, ST. REMY, REIMS



FIG. 3 TOMB OF ST. REMY, ST. REMY, REIMS



FIG. 1 SCHOOL OF CHAMPAGNE; BUST OF A BISHOP
STONE: SIXTEEN INCHES IN HEIGHT
Collection of Mrs. Henry Walters, Baltimore



the Loire, and even occasional products of the late Burgundian school like the Tomb of Phillipe Pot in the Louvre; to the same group belong the earliest works of the school of Troyes in Champagne—the Princeton Saint, the Entombment of Chaource, the Pietà of Bayel, and the wonderful Saint Martha in the Madeleine of Troyes itself.

Such also, though in lesser degree, is Mr. Walters' Bishop. It is true that the sculptor of the bust has begun to bow to Italian fashion; he has given up the old French jewelled decorations of the mitre in favor of the embroidered arabesques that display his competence in pseudo-classic ornament, and the self-contained effect that Gothic figures carry with them is troubled here by a ripple of conscious pathos. But still we have a faithful registration of detail and a robust character in the head that is truly French. The idealism of the head is also obtained by no Italian method; our sculptor has simply thrust his detail sufficiently out of focus to generalize the dignity of office and the saintly quality of the man.

This bust of stone is so-called simply for convenience, for aside from the fact that its date is too early to suppose that it is an imitation of the Italian portrait busts, whose counterparts in France at the beginning of the sixteenth century are seldom found except for the purpose of reliquaries, the extent to which the torso is included and the undeveloped function of the left arm show that we have here to do with a fragment of a standing figure. We have seen that a date in the first half of the sixteenth century is probable from the relation of the style to the general evolution of sculpture in France during the Renaissance, but we may limit the date still further, and arrive at a fair degree of certainty regarding the school to which the piece belongs, in spite of the fact that the French schools of the early sixteenth century are still largely unstudied and most attributions are vaguely based on the data afforded by M. Vitry's work on Michel Colombe and Koechlin and Marquet de Vasselot's monograph on the sculpture of Troyes. Certainly our bishop is not related to the output of the Flemish *ateliers* that worked in various parts of France as well as in the Low Countries and found many imitators among the native sculptors, particularly in the northern provinces. The plastic strength of the 'bust' shows no affinity to the colorism of these masters, whose tenuous conceptions of form makes their groups and reliefs scarcely more than paintings in wood and stone. Nor does our figure remind one of the impersonal dignity of the statues done by

Michel Colombe and his followers in the school of the Loire. It manifests instead that lyric quality which we associate with the school of Troyes. Emotional from the start, the sculpture of Troyes and South Champagne reached in the first quarter of the sixteenth century a delicate sentiment that is quite different from the florid baroque of the later Juliots, or the decorative movement of Dominique Florentin, who brought to Troyes all the pseudo-antique graces with which his master Primaticcio had been dazzling the French court at Fontainebleau.

At Troyes itself the nearest analogy to Mr. Walters' figure is afforded by the St. Bonaventura in the church of St. Nicholas (Figure 2).² Aside from the similarity of structure in the heads, one may note an affinity in the sensitive mouth, the knitted brows, and the lifted hand that supply the necessary note of piety. But our bust is said to have come from a church in Reims, and research among the monuments of the Renaissance at Reims has revealed the twin-brother of our bishop in one of the statues that before the war adorned the Tomb of Saint-Remi in the church of the same name. This statue represents the Bishop of Langres, and was the fourth figure from the west end in the series which filled the niches of the south side of the Tomb (Figure 3). The series represents the ecclesiastical peers who from the fourteenth century assisted in the coronation of the Kings of France: the Archbishop of Reims who anointed the monarch, the Bishop of Laon who held the holy ampulla, the Bishop of Beauvais who carried the royal mantle, the Bishop of Langres who held the sceptre, the Bishop of Chalons who carried the ring, and the Bishop of Noyon who was intrusted with the king's baldric. The niches of the north side contain the statues of the six lay peers, the Dukes of Normandy, Burgundy and Guyenne, and the Counts of Flanders, Champagne and Toulouse.

The figure that represents the Bishop of Langres carries the royal sceptre along with his crozier in his left hand. His face (Figure 4) assumes an expression of somewhat accentuated piety, but nevertheless reveals a striking affinity with that of our bishop. One needs but to note the mere identities of technique to realize the close relation of the two heads: the furrow above the bridge of the nose, the sharp "Scopaic" swelling of the outer brows, the little roll of flesh at the corner of the mouth, the sensitive chin, the half-circles with sharp

² Koechlin associates this work with the "St. Martha" group mentioned above; Vitry finds in it reminders of the St. Peter at Solesmes (*Michel Colombe*, p. 322.)

lower edge which define the pupils of the eyes, and the structure of the mouth. The heads are in fact so close in appearance that one instinctively thinks of a replica, and with this in mind the question of which is the original would be decided immediately in favor of the Walters' figure, for what difference there is between the two lies in the less incisive characterization of the "Bishop of Langres," which seems sufficiently superficial and insincere to be a modern copy.

This impression is rather reinforced by the plain mitre which this and one other figure in the series wear, while all the other bishops have their mitres decorated with jewels or embroidery. An undecorated mitre in the sixteenth century is such an anomaly that one may well wonder whether it may not be an addition by a modern hand, together with the head that wears it. The Tomb of Saint-Remi is in fact modern, having been erected in 1847 to replace the old tomb which, erected between 1533 and 1537 by the abbot Robert de Lenoncourt, fell victim to the fury of the revolutionaries of 1793. According to all accounts, however, the statues were spared at the time of the demolition of the old tomb, and after a sojourn in the local museum were replaced in the niches of the modern structure in 1847. No restorations of the statues at this time have been recorded so far as I know, and although the hypothesis suggested above, that the Bishop of Langres is a nineteenth century replica of an original of which we have a fragment in the Walters bust, is supported both by the undecorated mitre and the weaker, more imitative technique of the head of the Reims figure, the lack of documents must keep the question open until some local student produces more evidence on the vicissitudes of this curious series of statues. The Tomb seems to have been the only monument of Saint-Remi to escape the *furor Teutonicus*, for it is not mentioned in Alexandre's melancholy list.³

In any case the identity of the two heads localizes Mr. Walters' figure as of the same *atelier* which produced the statues of the Tomb of Saint-Remi, and enables us to give it approximately the date of that monument, *viz.*, 1533-1537. It certainly belongs to the school of Champagne in a large sense, and the resemblance to the Bonaventura of Troyes would seem to connect the figure even more specifically with that city, although the authors of the "Sculpture à Troyes,"⁴ while attributing to Troyes other figures in Saint-Remi, rather brusquely exclude from the school the statues of the Tomb, as too

³ A. Alexandre: *Les monuments français détruits par L'Allemagne*, Paris, 1918.

⁴ Koechlin & Marquet de Vasselot: *La sculpture à Troyes au seizième siècle*, p. 137.

platement dèclamatoire. Local tradition, unsupported by any documentary evidence, attributes the Tomb and its statues to the *frères Jacques*, but the *frères* are now known to have been father and son and the elder, Pierre-Jacques, author of a book of sketches⁵ from the antique made in Rome between 1572 and 1577, is regarded as having been too young in 1533, if indeed he was yet born, to have been assigned so monumental a commission as the Tomb.

We cannot, therefore, name the author of Mr. Walters' figure, but we can assign him to an *atelier* working in Reims in the second quarter of the sixteenth century, and if not connected with the school of Troyes, at least imbued with the same purpose of combining character and sentiment that inspires the best work which was produced in South Champagne.

C. Rulley.

INDIAN ART IN AMERICA

I. PAINTINGS OF MUSICAL MODES IN BOSTON AND NEW YORK

Many of the most remarkable Rajput paintings in the Ross and Ross-Coomaraswamy collections in the Museum of Fine Arts, Boston, represent *rāgas* and *rāginīs*, or musical modes. The pair, by the same hand, reproduced in Figures 1 and 2, are evidently isolated from a set of illustrations to a *Rāgmālā*, or 'Garland of *Rāgas*', a class of poetry describing the thirty-six modes which are generally recognized in Indian music. Each of these two pictures is inscribed with its proper poem, and the text and numbering indicate that it is the eighteenth and twenty-fourth of the series that are represented, *viz.*, Madhu-Mādhavī Rāginī and Vibhāsa Rāginī.

It will be asked, how can a painting depict a musical mode? Without referring to analogies in modern painting illustrating a conscious or unconscious correspondence of visual and aural images, we may explain that the Indian mode (*rāga*, m. or *rāginī*, f.) consists of a selection of notes, corresponding to what would be called by painters a palette; and these selections, consisting of not more than seven out of twenty-two possible scale notes, are further determined

⁵ Cabinet des Estampes, Paris. See *Gaz. des Beaux-Arts*, III-XXXV, 1906, p. 190.

by characteristic progressions, and so constitute melody-moulds or skeleton patterns for the composition of songs and instrumental music. And just as in ancient Greek music, every such mode has a definite ethos or characteristic emotional association and evocations. Now these associations, for the most part connected with love or renunciation, are no different from those which move all other men, and so may touch, or be evoked by, the poet or the painter, speaking each his own language, no less than by the musician in terms of music: and this the more intelligibly and more readily because the appropriate situations and circumstances are already given in the familiar and traditional formulæ of Indian rhetoric.

To express the matter more immediately in relation to the psychology of inspiration and expression, would be to point out that the Indian poet, painter and musician—for that matter, dancers and actors and all other artists also—have always been moved by a common inspiration and deal with common themes. It may be, indeed, that some degree of religious unity is essential to the development of any great art: meaning by religion the sum of our psychic experience, and not merely sectarian orthodoxy. At any rate, this condition, without which even the greatest artist can hardly avoid the peculiarities which follow from the insulation of his experience, existed in India at all times of great artistic activity, and certainly to a marked degree in mediæval Rajputana.

A painting of a musical mode is then one that expresses or evokes the same psychological reactions as are produced by the music. This may be done, of course, in a crude, and so to speak, artificial way, by a bare delineation of the required situation and *dramatis personæ*: or, still adhering to these prescriptions, in a more artistic fashion, by dispositions of form and color which may evoke emotions as mysterious and profound as those awakened by the actual music. The prescription embodied in the poem becomes in such a case, no longer a mere formula, but the starting point of a new adventure of the painter's own. In point of fact, many, and perhaps most of the finer Rajput paintings of the sixteenth century are representations of music in this sense.

In the first picture, (Figure 1) Madhu-Mādhavī or 'Honey-Spring-flower' Rāginī, the leading motif is that of a lady longing for her absent lord. To quote a part of the superscribed Hindī poem:

Coming from the palace, she stands in the garden:
heavy black clouds are gathering auspiciously,

The sweet melodious rumbling of thunder is heard,
and flashes of lightning illumine the sky,
The song of the birds is the glad speech of the gods,
and the queen herself a very goddess—
Eager for the meeting with her darling, her body
expands like a flower; she is filled with rapture, and
because she dreams of her lord's embrace, there is
joy in her heart.

We remember that in India there is recognized an intimate relation of human sensibility and natural conditions—and the seasons of rain and of heat, the hours of twilight and dawn, awaken immediate responses of the heart. In our picture the sense of impending storm, and the fitful lighting of the overburdened clouds are reflected in the movements of excited peacocks, and of the heroine, as she reaches up to feed a peacock that is perched on the palace cornice; the same passion stretches out her arms that will wind them round her lover's neck; and her veil is fluttering in the same rain-wind that is tossing the leaves of the plantains and the branches of the sandal trees. All this agitation contrasts with the passivity of the severe architecture and the decorous serenity of the maidens and musicians. And it is not without intention that the heroine shines so brightly against the darkened landscape—for the heroine, in Indian poetry, is constantly compared to a streak of lightning, both for her slenderness and golden color: and clouds and lightning of the sky are images of human lovers.

The second picture (Figure 2), a night scene, represents Vibhāsa, the Rāginī 'Radiance'. The Indian Eros, Kāmadeva, standing in the doorway of the palace, shoots an arrow from his flower-bow. Here too the awakening of desire is connected with the coming of the rains, but the lover has already returned, and the beloved, though she feigns to be asleep, is filled with delight by his real presence. To quote from the text:

The monsoon clouds have awakened desire, and their
power has surged in her limbs,
Love has set an arrow to his bow, and Delight is
considering the battle in her heart:
She has covered her eyes with her hands—"My darling
has awakened my body to love!"
Hearing all the tale unfolded by Love, she moves her
feet in delight, and because they have seen him her
eyes are swimming, and colour of desire is merged in
joy.

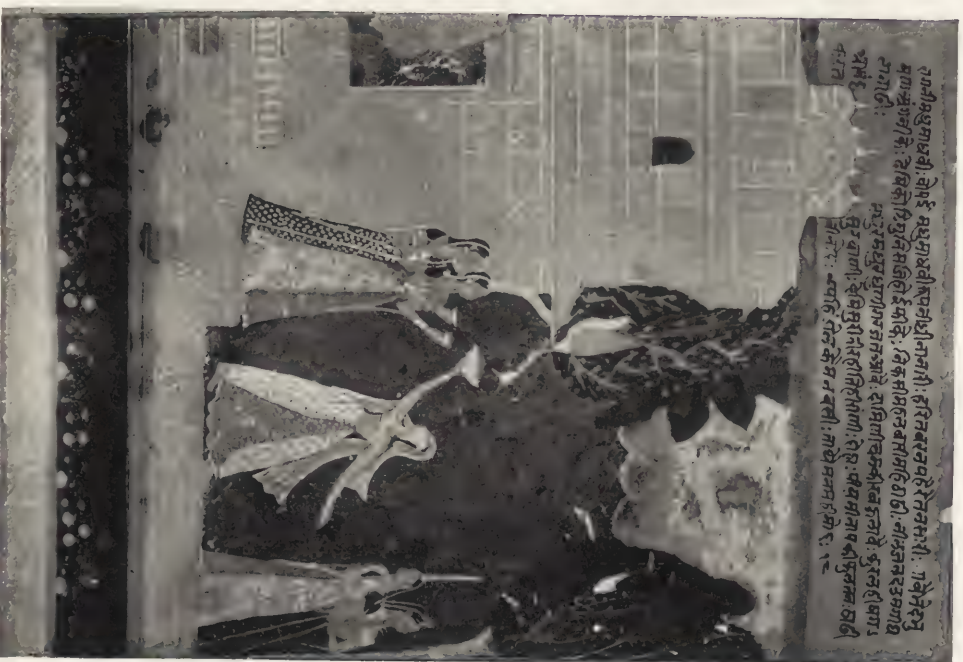


FIGURE 1 MADHU-MĀDHAVĪ RĀGINĪ. RĀJPUT, RĀJASTHĀNĪ, 16TH CENTURY
Museum of Fine Arts, Boston, Ross Collection



FIGURE 2 VIBHĀSA RĀGINĪ. RĀJPUT, RĀJASTHĀNĪ, 16TH CENTURY
Museum of Fine Arts, Boston, Ross Collection



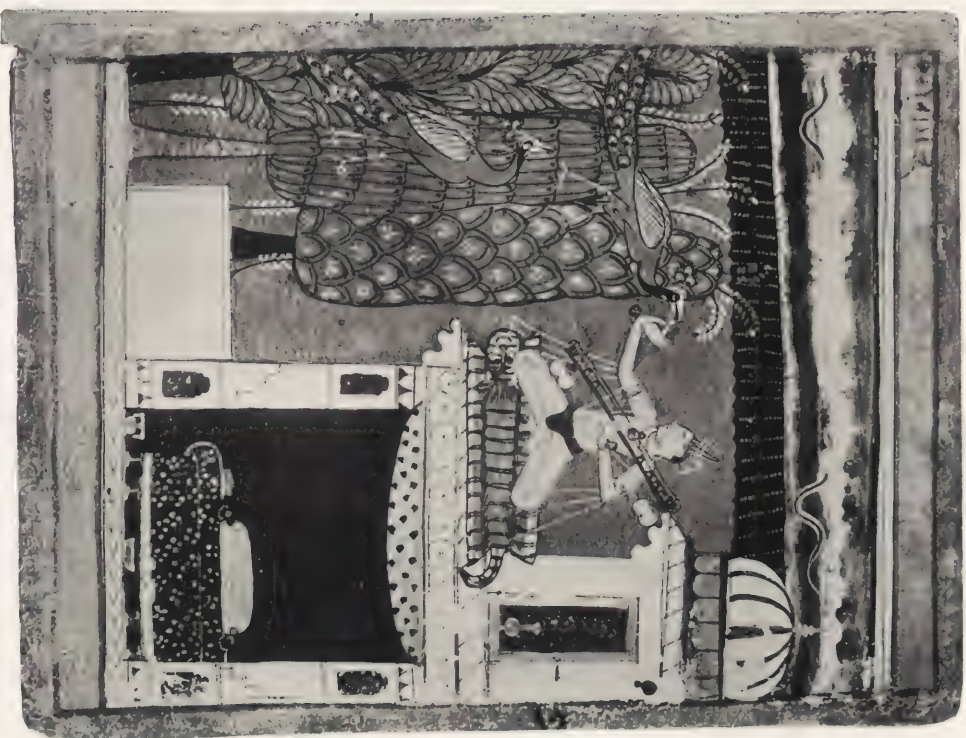


FIGURE 3 SADH-MALĀRA RĀGINĪ. RĀJPUT, RĀJASTHĀNĪ, 16TH CENTURY
Metropolitan Museum of Art, New York



FIGURE 4 DETAIL FROM LALITA RĀGINĪ. RĀJPUT, RĀJASTHĀNĪ, 16TH CENTURY
Museum of Fine Arts, Boston, Ross-Commarastuemy Collection



There is a dramatic contrast here between the standing and reclining figures, and the former admirably fills the rectangular area of the darkened doorway: the setting is the peaceful background of a palace terrace, where only the gentle music of the musicians in the foreground breaks the stillness of the warm air.

The nearest analogue of these two pictures that I know is another perhaps by the same hand, representing Gunakarī Rāginī, in my own collection and reproduced in *Rajput Painting*, Pl. IV. The Rāgmālā illustrations of British Museum Ms. Or. 2821 are similar in formal style, but later in date and inferior in quality. The same applies to another group of four paintings from one series also in the Museum of Fine Arts, Boston.

Our paintings must have been executed in the sixteenth century, in Rajputana, perhaps at Jaipur or Orchā. It may be remarked here that Rajput paintings can hardly ever be assigned to a given artist by name, as, (with the rarest exceptions) they are never signed. Perhaps by a fortunate necessity, our study is restricted to a consideration of the inspiration and psychology and general historical and geographical relations of the works themselves, which speak to us very clearly.

As we are here describing Rajput paintings for the first time in the pages of 'Art in America', it will be appropriate to describe, however briefly, their technique. They are painted upon paper of indigenous manufacture, and are usually of small portfolio, rather than miniature size. They are not, like Persian paintings, book illustrations or excerpts from books, but independent works: and although they are painted upon paper, their true ancestry is mural. The mural art indeed continued to flourish side by side with the production of paintings on a smaller scale, but even in India few examples of old painted walls survive, and there is nothing outside India, either of the old school of Ajantā, or of the later Rajput period. The technique, however, is to a large extent preserved in the painting on paper. There is generally an underdrawing (all drawing, of course, being done with the brush) in red, covered by a thin white priming, not quite opaque, on which the outlines are redrawn, before the color is applied. There is no stippling, the outlines are free and flowing, and the coloring flat: and only very slight indications of modelling by shading are found, the artist relying almost exclusively on contour for the indication of form. Painting, like other arts, was a professional and hereditary vocation, and existed for the most part under

patronage. Colors and brushes were prepared by the artists themselves.

A second group of early Rājasthānī musical modes is represented by fifteen examples in the Museum of Fine Arts, Boston, two in the Metropolitan Museum and a few others in my possession, all by the same hand and from the same series. Examples are illustrated in Figures 3 and 4. Here the whole effect is much more forcible and brilliant, and, but for its sophistication, might be called barbaric. Not only is the coloring perhaps more intense and purer than in any other Indian paintings I know, but the drawing exhibits a bravado that is quite distinct from the refinement of the former group; the most difficult problems of the reclining figure and of perspective, for example, are attacked with reckless courage and success. The use of the most summary formulæ reminds us of the condition of contemporary Hindī, where words are reduced to their bare roots by the loss of the elaborate inflections which are characteristic of Sanskrit and the early Prakrits. The painter speaks a highly artificial and abbreviated language—a sort of shorthand comparable to that of some of the provincial Nāgarī scripts, or the Persian *shikasta*. But with this very summary formulation he unites an almost disconcerting vitality, and the effect is enhanced by the omission of everything unessential. At the same time, it is these Rājasthānī 'primitives' which show, more clearly than most of the later Rajput painting, the traces of their ancestry. The likeness to the painting of Ajantā is more striking than the differences: and if we had not literary and other evidences of the continuity of Indian painting through the intervening period of nearly a thousand years, a study of Rajput painting would convince us. M. Blochet, indeed, would go further, and finds here *le souvenir précis de l'origine classique de la peinture indienne*: but I cannot follow him.

The first illustration chosen from this series (Figure 3) represents Sadh Malāra Rāginī (Srī Rāga 3, according to the inscription in the upper left-hand corner). It is again the rainy season, with flashes of snake-like lightning outlined against the driving clouds, from which the raindrops fall like precious pearls. A musician with a *vīṇā*, or Indian lute, and garbed like a *yogī* with high-dressed hair round which his rosary is tied, is seated before the door of what is perhaps his cell, on the roof of a rather luxurious mansion and offers a fruit to one of the peacocks climbing in the trees below the terrace. The nervous force of his gesture emphasizes rather than disturbs the stability of

his seat: the texture of his spare flesh is sinewy and hard. The man who painted such a figure had seen in life one of those great Indian musicians of ascetic habit whose playing carries the listener beyond himself to stations of consciousness transcending secular experience. In the profoundest sense of the words, this is an art that is true to nature: it does not merely illustrate, but approaches very nearly the condition of music.

The second illustration (Figure 4) shows on an enlarged scale the figure of a woman sleeping on a couch: it is a detail from *Lalita Rāginī*, in the same series, in the Museum of Fine Arts, Boston: the whole picture represents the return of the hero to his own house. In this case the heroine is really asleep, and only the hero betrays his eagerness. One cannot but admire such brilliant draughtsmanship. One who could draw in this fashion—he drew, of course, like all Indian artists, from a mental image, and not from a visible model—could accomplish whatever he would: he makes no stroke that is without intention or significance. Notwithstanding the delineation may at first sight appear awkward or graceless (it has indeed rather power than grace), and that peculiar methods of dealing with perspective are used, the figure has all that sense of relaxation and repose that is required, and offers no suggestion of discomfort. The sense of relaxation is carried with consistency throughout the body, and appears, for example, very clearly in the disposition of the hands.

The foregoing illustrations, then, exhibit the state and character of Hindū painting in the sixteenth century, as still retaining a pure idiom, which, though inflexionally abraded, is as yet untouched by Persian and Mughal influences, which tend to soften the tonality and emphasize the picturesque in much of the later Rajput production. Next to the painting of Ajantā, these early Rajput paintings afford us the most instructive documents for the history of Indian painting: they are supplemented only by the illustrations of Jain manuscripts, and rare examples from Nepal, Bengal, Orissa and Ceylon.

Ananda Coomaraswamy

A SAINT JEROME BY MASOLINO

THE basin of foreground rocks with the trees stuck up symmetrically at the sides, something in the tone, the proportions, and the pattern, of Professor Mather's St. Jerome might on innocent view seem more than derivations from Lorenzo Monaco. But beyond these resemblances our picture is a clear advance in those particular respects in which Florentine art was progressing at the time of its painting. In fact the degree of deviation from Lorenzo Monaco establishes a measure, more or less reliable, for its dating. Lorenzo's setting is a visualized abstraction: the landscape forms are felt and seen in silhouette, and the design declares itself in a single plane. But for the traditional gold background which serves for a sky, our picture aspires towards an amplification of spatial and formal effects and the chiaroscuro, if not carried as far as it can go, follows its own law anxiously.

The figure and landscape are illuminated by a light that strikes in from the left (in accordance with Cennini's instruction), leaving only those surfaces that are turned from it in shadow. The masses of rock taper towards the centre, retreating at the same time into the picture, and take us by definite stages, from the foreground past the loom of dun rolling hillside in the middle-distance to the sun-favored slope at the horizon. The basic symmetry and the gradual perspective draw the eye towards the figure at the centre, which rises up solidly into a field of trackless gold, while the verticals of the trees and the saint sweep it upward. And above what our eye can see, the imagination follows the long reach of the heavenward glance.

An ecstasy of adoration almost draws the figure up off the ground, against which its weight is light. It detaches itself with distinctness from the close-drawn semi-circle of rocks, its light and dark set against their opposites. The level sky heightens the relief of the foreshortened and roundly modelled head. We move from the foremost plane of the right arm, past its shadow, jump the gap between arm and bosom to the shaft of the form, encircling it from the broad plane at the left toward the right and from the right shoulder inwards toward the right, and from the right shoulder inwards toward the left, and from the lighted parts of the head into the deep shadow on the right. Weight and structure have been so

NOTE. I owe Professor Frank J. Mather, Jr. of Princeton University infinite thanks for the privilege of publishing this important picture, and for a number of excellent suggestions.



MASOLINO: ST. JEROME

Collection of Prof. Frank Jewett Mather, Jr., Princeton, N. J.

intimately realized that the bent neck produces an effect of internal effort and pressure. The stretch of the rope while it expresses the form enhances the illusion of its resisting solidity. Even the hands occupy a determined place within the plastic scheme, the right one particularly, and for iconographic reasons, being relieved and accentuated against the white stone. With all this we wonder that the lower part of the structure has not been better understood, that the legs hold the body but indifferently, and that the general *désinvolture* should be marred by the ungainly tension of the left arm.

A warm grey and a mellowed gold enrich the harmony of the picture.

We should, accordingly, incline to put it in a stage of collective evolution beyond Lorenzo Monaco, a stage wherein perspective was beginning to be recognized as the law by which some objects seem farther removed from the eye than others, wherein the illumination cut them into their constructive and complementary elements of light and shade; and wherein the calligraphy of pose gave place to the structural logic of pose. Professor Mather's painting represents the beginning of an emancipation of the form, which here declares itself in the dynamic relation between the parts, and detaches itself from its environment in an effort towards plastic articulation of the aesthetic idea. This isolation of our figure intensifies the ecstatic calm.

Now these phenomena appear for the first time consistently, if only generally, in the Brancacci chapel and to some extent in the closely related frescoes of the Collegiata and the Baptistry in Castiglione d'Olona, and in the chapel of St. Catherine in S. Clemente in Rome.

The resemblance of our St. Jerome to some of the figures in the Brancacci chapel is so close that the absence of cast shadow need give us no pause, especially as it occurs in some of the frescoes only. But its resemblance to Adam in the Fall amounts to proof of an identity of hand.

Cumulative demonstration of morphological correspondencies if carried far enough and cautiously applied might easily localize our painting. But such proof would not be necessary. Barring the head, the posture has been repeated, though a physical tension not present in the loosely organized Adam runs through the trunk, limbs and arms of our figure. And the posture reappears—sometimes varied a trifle—in the Christ of Masolino's Baptism at Castiglione d'Olona, in the turbaned figure in the Raising of Tabitha, in the Christ of the Empoli lunette and in the Executioner at S. Clemente. St. Jerome's

attitude is an imaginable consummation of Adam's movement. The chiaroscuro is identical. Everywhere the same turn, the same habits of facture, the same shape, the same intention as in the Adam, only more explicit, more pronounced, more learned. The one material difference is the use of a very marked outer contour in our saint, but this difference is inherent in the disparities of Masolino's fresco and tempera technique and of distinct aesthetic intention. Note particularly the rounding plane of the right arm with a narrow stripe of black shadow within the lower edge that holds it well clear of the body; and the make of the unserviceable leg constructed in light and shadow, with its faulty articulations at the knee.

The mask, too, with the furrow inside and the depression under and round the cheek-bone, is moulded on the same model as Adam's, as a number of the male heads in the Raising of Tabitha, as the four heads in the group on the extreme left in the Crucifixion in S. Clemente and as almost any of the old men at Castiglione d'Olona. The straight ridge of the nose occurs again and again in the Brancacci chapel and in related works. Of upturned faces, handled similarly, there are abundant examples in the Brancacci chapel, and though differently posed, the Baptist in Prison at Castiglione d'Olona and one of the heads on the left in the Crucifixion of S. Clemente are variations of the same ultimate image. With the exception of an angel's head in God the Father Surrounded by Angels in the Baptistry at Castiglione d'Olona, our saint's head is the only one in this group of works that is posed almost frontally, and handled in a way which reveals a plastic vision and the possession of respectable means of its communication. It is with the exception of the angel mentioned the only one among these, and the only part of our figure that is foreshortened, which is the same as saying that its volume not only fills space but moves back and forth in it. But it is primarily its sheer relief that we feel. And this substantiates a sentiment akin to the ingenuous absorption of the Annunciate in S. Clemente. The scanty vegetation that languishes about St. Jerome's feet occurs in the Baptism and in Christ and the Baptist at Castiglione d'Olona. The scroll¹ too appears with frequency in the Castiglione d'Olona frescoes with the same Roman characters.

It is not unlikely that our saint is the earliest instance of this posture of exaltation, which rising to such pitch of fervor with Dome-

¹ The legend might be rendered "Subdue your flesh with fasting. A monk should fly wine like poison and the acceptance of cooked victuals he should account luxury."

nico Veneziano and Castagno became formulated into languid pietism by Perugino, and dropped finally into easy and showy sentimentalities with the later Bolognese.

Assuming that Mr. Mather's picture bears close stylistic affinities to the works I have indicated in the Brancacci chapel, in Castiglione d'Olena, in S. Clemente, in Empoli, all respectable criticism does not reckon them homogeneous enough to be assigned to a single hand. It would be united in dividing them between Masaccio and Masolino. The difficulty, however, is that while the Masacciesque Masaccio and the Masolinesque Masolino stand clearly enough defined by their permanent characteristics, there remains a Masolinesque Masaccio and a Massacciesque Masolino who overlap and constitute an intermediate personality, about which agreement has been and is perhaps forever impossible. It is to this personality that I would, on the basis of the above demonstration, attribute Mr. Mather's St. Jerome. As our attribution hinges mainly upon the authorship of the Masolinesque portion of the Brancacci chapel it will be necessary to inquire whether its assignment to Masolino is more tenable than that to Masaccio.

The Brancacci chapel was consecrated on April 19, 1422 and the painting of it, if by Masaccio alone ² (leaving Filippino's part in the decoration out of account), would have to be put between that date and 1428. Now if we set all his works on one side, the accepted Brancacci things, the Trinity, the Academy and the Montemarciano Virgins, the Sutton Madonna, the Pisa, Berlin and Vienna fragments, the Naples Crucifixion, the Berlin birth-plate, we should find such profound uniformity among them that the disparities between them and the Masolinesque paintings would force them into the end of that period. But the Montemarciano and Academy Virgins are on the one hand, by so much, less deliberate expressions than the Sutton Madonna, on the other, so obviously Masolinesque that if the last-named picture is indeed part of the 1427 Pisan alterpiece according to Mr. Berenson's suggestion (favored by its likely chronology), they should have to be earlier by a few years, and the first of them, the Montemarciano Virgin, the most Masolinesque of all his works, could

² The view that Masolino participated in its decoration held by Gaye, Venturi, and Berenson, boasts the venerable lineage, of Antonio Manetti (who writing probably after 1484 distinguishes three different hands); of Albertini (1510, who is first to mention Masolino by name as part painter of the chapel); of the Codice Magliabecchiano (middle of the sixteenth century); of Vasari (1550); of the Codice Stroziano (ca. 1580); of Baldinucci (1681). Against this view stands a much smaller company, of more recent origin, headed by Crowe and Cavalcaselle, and Schmarsow.

hardly be dated later than 1422. This would approximate it chronologically to the earliest frescoes in the Brancacci, of which the Fall would be a representative example. Now, if we stop for a moment to measure the homogeneity of these two contemporary paintings against the homogeneity between the Fall and the Empoli lunette (1424?) we should find that, in the former pairing, in spite of similar facial expression, the same, sweet swimming eyes in St. Michael and Eve, the structural thrusts, the directness of statement, the original formal concept of the one, and the loose timid make of the other, involve a fundamental antithesis; whereas the forms in the Empoli and Brancacci frescoes have been drawn from the same visualized treasure, the same composite image, by the same hand. If we now set the Fall or any other of the Masolinesque frescoes in the Brancacci chapel beside the Masacciesque frescoes, the discrepancy will be still greater. It is irreconcilable.

The synthetic energy that informed Masaccio's works was inaccessible to the painter of the ambiguous frescoes. Masaccio is fundamentally plastic and *serré*, and his form yields a sense of inner power through dynamic coördination, seldom equalled by Michelangelo. His vision is architectonic: the solid volume and the empty volume are in complementary relation: the figure bestows a determinate reality upon the space and the space heightens the plastic illusion of the figure. The duality of picture and content is the spectator's subjective distinction, for with Masaccio content is an emanation of a certain rhythmic conformation of masses, and repose and gesture are revelations of form and structure, and not symbols of purport or substance. The action is neither explicit nor emphatic, and it would little matter if the figures were headless. It is plastic manifestation of reality rather than individualization that he is primarily concerned with. He is dramatic only where a situation constrains him: in the Expulsion, and even there agonized grief does not merely distort the face; it cries out through the whole body, and passion is not merely a mode of conduct of the figure, it precipitates the rhythm. The lyric exaltation of our St. Jerome is unimaginable in Masaccio, whose ideas are more naturally disposed to plastic representation.

It is a different matter with the Raising of Tabitha, St. Peter Preaching, and the Fall. They are discursive, lyrical, dramatic and literary. The narrative unfolds itself progressively like a pictograph. The composition is in each case a series rather than a synthesis: the

principle of unity does not proceed from within the visible elements, but lies in the flux and variety of circumstances. The fresco representing St. Peter preaching is a statement with inherent beauties to be sure, but is not an externalization of plastic vision; and the action, admirable in itself, has none of the inevitability which comes of organic cohesion of all the active aesthetic factors, such as we find from the very beginning in Masaccio.

The same profound and eternal disparity distinguishes the figures of the two masters. The planes of Masaccio's form rotate and encircle it, creating a free space round it within which the solid form declares itself. With the Masolinesque figures, in spite of knowing modelling, it is always a single plane bent inward at the edges beyond which it never passes. It turns with difficulty, and the imagination is never forced to an acceptance of its volume.

But if the Masolinesque frescoes in the Brancacci chapel are far removed from Masaccio they are by so much closer to the works of Masolino at Castiglione d'Olona³ and to those at S. Clemente, still questioned by some. All are projections of the same fundamental pattern, the same taste, the same temper. The discrepancies sometimes bewildering, are what we might after all expect in works of different periods, produced in collaboration with assistants. Take features, the most obvious only, common to all these paintings and present in our St. Jerome: the wide arc of the iris set in a field of white so that its outline is almost parallel to the lower edge of the eye, the ear and its high and straight setting, and the shadow which has the same way in all of these paintings of searching, and emerging from, the hollows, and the same way of rounding the cheek-bone!

With so much favoring my attribution of St. Jerome to Masolino, its formal and plastic superiority to any figure by him increases the slight possibility of Masaccio's authorship. The rocks, unlike the soaring formations of Masolino, possess something of the shape and solidity of the rocks in the Berlin predella. The magnificence of the head also, the columnar neck, might incline us for the greater of the two masters. But the Masacciesque analogies are outweighed, and besides, as easily accounted for as the Masolinesque Christ in Masaccio's masterpiece, *The Tribute Money*. We too often forget in our eagerness for unqualified conclusions, that each of these two masters working long and closely together might easily have bor-

³ The Nativity in the choir of the Collegiata is signed

MASOLINUS DE FLORENTIA PINSIT.

The attribution to Masolino of the frescoes in the Baptistery has never been questioned.

rowed or absorbed those features of the other's art each felt urged to by the necessity of his temperament.

But, if by Masolino, is there a place for Mr. Mather's saint in his development? And if so in what part of it? On the internal evidence alone, already covered at the outset, we feel satisfied that it was painted immediately before Masaccio's painting in the Carmine, before the predella to the Pisan altarpiece (1426-1427). There Masaccio handles the cast shadow perhaps for the first time with such learning. The profound affinities with the Adam of the Fall (painted pretty certainly before 1426 and after 1424), with the Empoli lunette (probably 1424) and with the Castiglione d'Olona frescoes, the earliest of which date from ca. 1423, draw our picture into the period between 1423 and 1426.

One bit of external evidence may help us to settle this conjectural dating. The presence of the two stemmi, the sinister of the Ridolfi, the dexter of the Gaddi, while improving the already high probability of the Florentine origin⁴ of our picture proves it to be a commemoration of a "husband-wife" event, a marriage or a birth. The sex of the saint and the substance of the inscription, however, led me to favor the notion of the birth of a male child destined perhaps for the church, and very probably one named Girolamo, as Professor Mather suggests. The name, he tells me, is a common one in the Gaddi family a century later. Now the Archivio di Stato, Carte Dei, Sec. XVIII records a marriage between Maddalena di Niccolò di Antonio Ridolfi and Agnolo di Zanobio Gaddi⁵ under the date 1424. It is difficult to doubt that our picture was painted on the occasion of the birth of the first man-child of this union, in fact our picture and our conclusions respecting its chronology might almost be adduced in proof of the birth of a son between 1424-1426.

Richard Offner.

⁴ The picture has been privately attributed to Sassetta.

⁵ This valuable information was brought to light by Mr. Rufus G. Mather of Florence and kindly forwarded to me by Professor Mather.

A VAN DYCK ST. MARTIN

PERHAPS the most important painting which has recently come from abroad to this country is Van Dyck's St. Martin Sharing his Mantle with the Beggar, which was recently unveiled by King Albert of Belgium at the Toledo Museum of Art. The picture is the gift of M. Charles Leon Cardon, the Brussels critic and connoisseur, to the people of the United States as a token of the gratitude of the Belgians to this country for our assistance to them in the early part of the war. The donor has designated that the painting shall remain in the Toledo Museum as a tribute to Hon. Brand Whitlock.

The painting is a finished sketch on wood, 20 by 25 inches, for the large altarpiece in the church at Saventhem, between Brussels and Louvain. The legend which has attached itself to the larger picture, namely that it was painted by Van Dyck while an affair of the heart held him in Saventhem when he had just started on his first trip to Italy, has now been discredited both by documentary evidence and a critical examination of the picture. M. Max Rooses dates the altarpiece in 1622 or 1623, that is after the artist's return from his first visit to Italy, occasioned by the death of the painter's father. It was commissioned by Ferdinand de Boisschot, Comte d'Erps and Seigneur of Saventhem at about the time of his elevation from Seigneur to Baron. A drawing in the Chatsworth Sketch Book after one of Titian's pictures also proves the painting to have been done after Van Dyck's Italian trip. The head of the horseman accompanying St. Martin is further reminiscent of Titian, while the figure of the beggar in the foreground is closely related to Rubens, both in form and color. Those who have dated the painting before the Italian period and who have seen in it only the influence of Rubens, have been misled by the attribution to that master of the very similar St. Martin, in Windsor Castle, which now has very properly been restored to his pupil. It is evident that the sketch preceded the altarpiece, and it is in no way inferior to the larger painting, which is universally considered superior in the freshness of its color to the other pictures painted at the same period.

In the preliminary painting now at Toledo, St. Martin, then a young cavalry soldier in the army of Constantine the Great, stationed at Amiens, rides forward on a white charger which we like to think represents the Andalusian horse presented as a parting gift by Rubens to Van Dyck. Seeing the naked beggar crouching on a bundle of

straw, he severs his red mantle, to the astonishment of his companion, and gives half to the pauper. The architecture in the background, which is worked up in detail in the altarpiece, is here only sketchily indicated as an arch through which is seen a delicate blue sky. In the altarpiece the number of figures has been reduced, there being but two beggars, the Saint, his comrade, and the suggestion of a third figure in a metal casque instead of the Ethiopian of the sketch.

The original delicate harmony of the colors, with just the right accent in the brilliant red of the mantle against the dark metal of the Saint's armor has been preserved by the varnish with which the artist glazed his painting. It has united with the pigments and gives to the panel the brilliancy of stained glass.

Aside from being a work of highest merit by a great master and being of historical importance, its subject rendered it a peculiarly fitting gift, typifying in the charity of St. Martin the spirit of America in sharing from her great plenty with destitute Belgium.



MEMORY

FOR A FIGURE IN MARBLE BY DANIEL CHESTER FRENCH

*Enraptured with the happy memories
Of other days that visionary pass
Across the silver of the upheld glass
Within her hand, she dreams a dream that frees
The fettered beauty of such days as these
And lives again in loveliness—a lass
That like a goddess seems among the mass
Of those whom Youth forever shuns or flees.*

*She recks not any more of Time or Place,
Rapt in the glory of the days of yore;
With Dian now she flies within the wood;
Vies with fair Helen in her youthful grace,—
Glad with the joy of fabled days once more,
Loved of the gods, and finding life is good!*



VAN DYCK: ST. MARTIN SHARING HIS MANTLE WITH THE BEGGAR

The Museum of Art, Toledo, Ohio



ALBERT P. RYDER'S JONAH

IT IS Albert Ryder's distinction to have painted what is in all probability the only original biblical composition produced since the Italian Renaissance. His choice of subject, Jonah, was singular and suggestive in the sense that it was determined in all probability by the mere fact of his absorbing interest in the painting of the sea and the coincidence of finding in this special theme the religious significance toward which he had also a predisposition—probably inherited from his grand-parents, who were devoted members of a branch of the Methodist faith who dressed in a manner peculiar to themselves in much the same way that the Quakers did. It is impossible to claim pre-eminence for any one of Ryder's greater works but it is certainly true that this picture is one of the very few of his greatest productions. Painted in the middle 'eighties' for Mr. Thomas B. Clarke, whose encouragement of our native painters in those days is responsible more than anything else perhaps for the present interest in American paintings, it has had few owners since it passed out of his possession. Once in the collection of the late Richard Halstead and for many years the property of Colonel C. E. S. Wood of Portland, Oregon, it now belongs to Mr. John Gellatly of New York, having been recently acquired by Mr. Gellatly from Colonel Wood's children, to whom he had given it.

Some idea of the impressiveness of the painting and its influence may be gathered from the following excerpt from a letter of Colonel Wood's to the present owner:

Yes I not only think the Jonah the greatest picture in the world expressing poetic majesty, but I think in the whole history of art Ryder stands a unique and impressive figure—single and alone in style and technique, but what is more, in the creation in a glorious color not at all of paint or earthly materials, of flights of the imagination—pure poetry. Had he worked from nature and models he would have been fettered and would have been more like others—but absorbing the world as a poet does he gave forth from his imagination alone creations that are not to be matched in the world.

The Ryder cult may always be a few, as in truth is the Homer cult, the Shelley and Shakespere cult—there is much pretence but only a few really understand—but the appreciation of Ryder will reach a sort of worship.

While it is not, of course, "the greatest picture in the world", it is worth noting that even in a moment of intense appreciation of its patent nobility, a gentleman of unquestionable and superior culture should write about it in such extravagant terms. It enables one to

measurably estimate the power with which it appeals to the imagination and the understanding upon intimate acquaintance.

In April of 1885, while he was at work upon the canvas, Ryder wrote to Mr. Clarke saying:

Many thanks for your kind remembrance of the fourth hundred for the Temple of Mind.

So sorry not to have seen you as I think you may have brought it personally.

I am in ecstasys over my Jonah; such a lovely turmoil of boiling water and everything.

Don't you think we should try and get it in the A. A. A.?

If I get the scheme of color that haunts me I think you will be delighted with it.

Thus we learn that, though troubled over getting the scheme of color he had in mind in painting the canvas, the artist himself was much pleased with the picture and singled out the boisterous waters of the sea to dwell upon particularly in his brief reference to the work. Personally I believe Ryder altered the painting some time after its first completion, as he did practically all of those he could get a chance to work upon after they left his studio. Anyway Elbridge Kingsley's engraving of it in the *Century Magazine* many years ago shows a flying sail upon the boat and an actual whale in place of the "great fish" we see now. A careful examination of the canvas seems to reveal to me evidences of the sail that is no more. These alterations, however, if they were made, have served only to improve the picture.



ALBERT P. RYDER: JONAH
COLLECTION OF MR. JOHN GELLATLY, NEW YORK



SOME EARLY OIL PAINTINGS BY JOHN LA FARGE

JOHN LA FARGE was the most cultivated and intellectual of American artists of his time. He was not only a painter but a thinker, a philosopher and a writer of more than ordinary merit. His was a personality of unusual interest and definite force, as is apparent from the number and the quality of those who were his friends, and the importance and variety of the decorations for which he supplied the designs, and which others willingly and gladly co-operated in helping him to execute. Fragile in physique, he was heroic in his undertakings, fecund in originality and vigorous in his thinking as well as in his working. Generous in encouragement, his persuasiveness fired with ambition those who helped him in his artistic undertakings, enabling him to produce what are probably the finest as they are certainly the most important things in the way of decoration as applied to architecture in this country. The great mural painting over the altar in the church of the Ascension in New York, regardless of the fact that it is obviously suggested in composition by similar Italian work of the Renaissance, is the finest religious painting we have of native production. In stained glass also the best that we have is from his hand.

Beside many books which La Farge found time to write in the course of a busy lifetime there are two admirable volumes about him and his work, one by Cecelia Waern published in England before his death, the other the "Life" by Royal Cortissoz.

His work included much beside painting in oil and in watercolor, and indeed his greatest contribution to the art of the nineteenth century is probably the series of decorations in stained glass and mosaic which he produced for various public buildings and private dwellings. He has been called a modern "old master", and in the sense that in later life most of his designs were actually executed by others working under his direction the designation was singularly appropriate. Excepting the sketches in water-color and the oil paintings which he brought back from the South Seas there is not much of importance entirely from his own hand after the 'eighties'. It is therefore scarcely surprising that these South Sea pictures are little masterpieces for they represent the final development of his abilities as a painter. They are vivid with tropical color and instinct with the life they picture. As triumphantly as Warren Stoddard and

Louis Stevenson made the vision of Samoa a reality in literature La Farge made it a reality in painting. The idyllic charm of these islands of romance flavors the fruit of their labors and makes it pleasant to the taste of those to whom the beautiful is the richest food for thought.

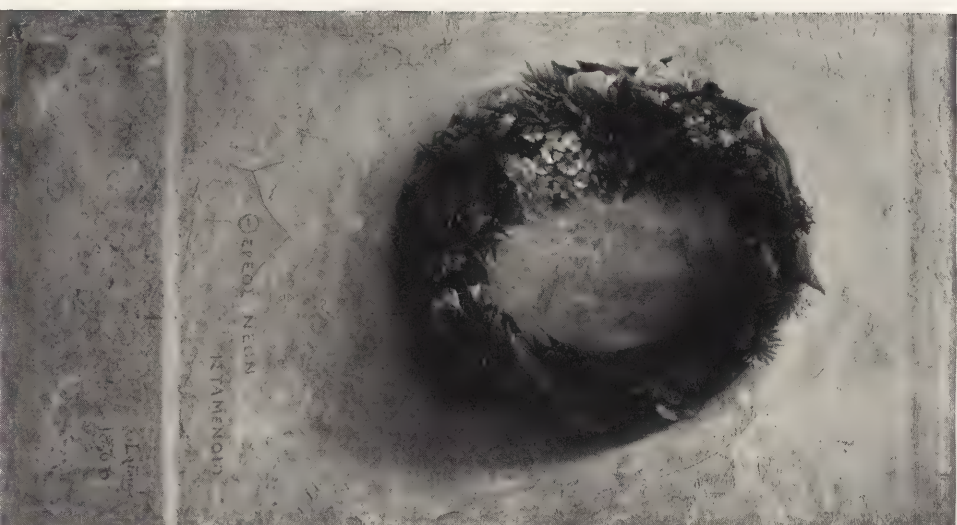
A number of the most successful pictures from his Samoan portfolio are reproduced to illustrate his volume of "Reminiscences of the South Seas" and so may be studied at leisure in the privacy of one's home. Color reproductions of works of art are never more than measurably true, but on the other hand they give one generally a fair idea of the actual coloring of the originals. These reproductions are surprisingly good in that way and one may accept them as reasonably exact copies in miniature of La Farge's pictures. Among the subjects *Fayaway Sails Her Boat* and *The Boy Sopo* will suffice to acquaint one with the romance of the natives, and the *Tomb of Siga*, *Sapapli* and the *Village of Nasogo* with the natural beauties of their environment. They also prove, I think, conclusively that he was one of the greatest, if not the greatest, of American painters in water color, his works in the medium exhibiting a certain fineness that one will look for in vain in similar works of Winslow Homer's for instance.

The best of Homer's water colors are merely sketches while the best of La Farge's are exquisitely finished paintings. Many of the landscapes in the book mentioned are miraculously beautiful renderings of momentary effects of color in light and shadow in the sky or upon the sea, and must have been instantaneous records in the same sense that many of Homer's sketches are. From the obvious fact that La Farge's are finished pictures it is reasonable to conclude that he was the greater master of the medium.

Almost invariably I find myself as I study the works of modern painters liking more and more their earlier productions. This is not so much the case with those whose development is unarrested by the apathy of age or the complacency of self-satisfaction in a particular formula including both motif and technic, and certainly not true of La Farge. However, several of his oils painted long before his travels I treasure above any of his works excepting the South Sea pictures. *The Lady of Shalott*, formerly in the collection of the late William T. Evans, seems to me one of the most poignantly beautiful of all paintings of its type—the depths of its color provides an harmonious minor strain in perfect keeping with its mood. *The Wreath* owned



JOHN LAFARGE: PRAYER
Property of Mr. Montross, New York



JOHN LAFARGE: THE WREATH (1866)
Collection of Mr. John Gellatly, New York





JOHN LA FARCE: SELF PORTRAIT (1859)



JOHN LA FARCE: MAUA, A SAMOAN (1896)



by Mr. John Gellatly is more inviting in color and by just so much more pathetic in its interpretation of the insecurity of life and the fragility of youth. The simple stone, the single wreath, the brief inscription—ΘΕΡΕΟΣ ΝΕΟΝ ΙΣΤΑΜΕΝΟΙΟ (As summer was just beginning)—is touching beyond description. Painted in 1866 it remains one of the most satisfying of all his works—and one of the most intimate in its bearing upon life. The small self-portrait which I reproduce is signed and dated 1859 and though but little more than a sketch is a fascinating one in which the characteristics of the artist are revealed to a surprising degree and in which the pose is one that was familiar to all of his friends. I saw it many years ago, and except that it was very reserved in tone—an arrangement in gray, gray-green and dark colors generally—I retain nothing more than a very definite memory of the intriguing charm of its informality.

An easel picture more in sympathy with his later mural work is the figure now in the possession of Mr. Montross. The attitude is that of prayer and the beatific expression upon the lovely face is suggestive and uplifting in a supreme sense. In color it has all the richness that is peculiar to his work in glass and a brilliancy that is masterfully manipulated so as simply to add to its exquisite beauty. It is the most important picture of its type that I, personally, know from his brush.

Fredric Fairchild Swomann.

JOHN H. TWACHTMAN'S ETCHINGS

IN his etchings as in his paintings, Twachtman has given to us the great pleasure he took in nature just as it stood about him touched by the hand of man. They show the kind of thing he loved, just a clump of trees in a ravine, rowboats tied up to the shore, the bay back of a seashore cottage or an old broken barn by the roadside. He must have known and loved these bushes well, else he could not have told us of their beauty in such tender and sensitive lines. Man enjoys what he understands and knows, and so we love these etchings for they are of the places we too know. They are the real world, the seashore where we too have spent our vacations, the fields where as children we too once roamed. Twachtman etched the nature about him just as he painted real snow-storms, not peculiar visions of them but the storms everybody knows.

He did not delight in lonesome nature, but in that which has the print of man upon it. There are no people in his etchings, but we always feel their presence. He was interested not in the bushes and grass but in the footpath worn by the feet of human beings as under a scorching sun they went over the dunes to the ocean beyond. He loved the bay, not a lonely uninhabited bay but one with houses built over it and docks built into it. It is the bay as enjoyed by man. The houses are so comfortable, so in sympathy with the water beneath them. They are so human, so enjoyed by their inmates. Although there is not a person to be seen, we know that in them live many people whom we should not be surprised to see at any instant. The feeling of their presence is almost stronger than if they were in the picture. This is not the work of the usual kind of naturalist, it is rather a human variety, a bigger, broader kind. Twachtman gives the blow of the wind in the tops of the trees and the fast moving clouds above them but there is a barn beneath where we are sure men work.

His are truly painter's etchings for he strove mainly for value and then added line. We know just how far from us is each object by how light or dark it is, rather than by any shape in its drawing. This is true painter's perspective. In this Whistler excelled, particularly in his sketches. Like him, Twachtman often rendered his values by means of series of parallel lines resembling delicate sensitive rails of a picket fence. Then he just indicated the shape of each object by a frail little outline but one in spite of its slightness very reminiscent



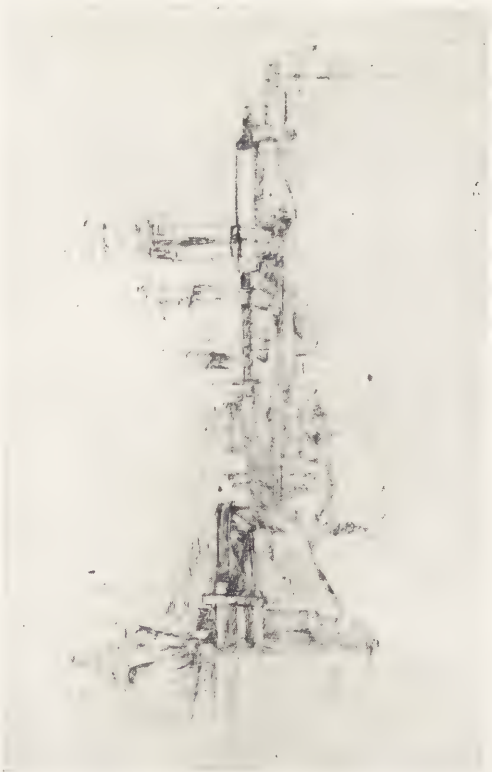
BRIDGEPORT



BRIDGE AT BRIDGEPORT



INNER HARBOR, BRIDGEPORT



YACHT DOCK AT BRIDGEPORT

JOHN H. TWACHTMAN: ETCHINGS



of the etchings of Duveneck under whom he studied in Cincinnati and later in Venice. Especially in the "Dock at Newport" and the etching called "Bridgeport" are the lines full of the homely squareness and substantiality always characteristic of Duveneck's work. This is strange because Twachtman's painting does not resemble his master's at all.

We feel a Japanese influence in these etchings of the same kind that is in Whistler's work. Perhaps this is strongest in "The Old Toll House at Bridgeport." Here we hardly realize this rising bridge with the frail looking house beyond are in America. The loose free way they are etched helps to give this impression but it is probably aided by the lightness and simplicity of Twachtman's manner.

Copper is perhaps more sensitive to the artist's tool than any medium in which man can work. Therefore each touch has great power of suggestion. Each line is heavy with meaning and many lines and much work in an etching are generally wearisome. Twachtman's manner was naturally light, frail, sensitive, suggestive, careful. Unlike his painting, his etchings though carefully done are carefree. There is the feeling of a vacation in them. It is contagious and we find ourselves happy and carefree, too. They were drawn in joy with great love for the objects and scenes he etched and as we look at them we feel this joy and love too. The power of copper to tell much in few lines makes them as complete as his paintings.

We see many of the characteristics of Twachtman's oil work in his etchings. The "Dock at Newport" is full of the delicate evanescent light effects he so loved, "the light and atmosphere enveloping the landscape being to him the charm and therefore the qualities most vital." We see here too his sense of rhythm. He plays or he gently dances his values. It is darkest just where it makes the print most beautiful to have it darkest and it grows lighter just where it will bring all into a harmony. We notice the same fine sense of gray in this work that is in his paintings of snow and water and mist. Unfortunately a few etchings are heavily bitten and so of course lose these delicate tones which are so much their charm and distinctive character. Here too the lines lose their meaning as values and are seen as individual lines, which make them seem characterless. It is unfortunate that this should have occurred as we lose the enjoyment of several etchings by it.

Like Rodin, Millet and Duveneck, Twachtman made but few plates. It is strange that this should be true of so many of the greatest etchers.

A LIST OF ETCHINGS BY JOHN H. TWACHTMAN

- | | | | | | |
|----|--------------------------------|-----------------------------------------|----|----------------------------------|---------------------------------------|
| 1 | <i>Wintry Day</i> | 3 $\frac{1}{8}$ " x 4 $\frac{1}{8}$ " | 14 | small plate | 6 $\frac{1}{4}$ " x 9 $\frac{3}{4}$ " |
| 2 | <i>Bridgeport</i> | 3 $\frac{1}{2}$ " x 5 $\frac{7}{8}$ " | 15 | large plate | 9 $\frac{1}{8}$ " x 15" |
| 3 | <i>Abandoned Mill</i> | 4 $\frac{3}{8}$ " x 2 $\frac{1}{8}$ " | 16 | <i>Canal Boats</i> | 4 $\frac{7}{8}$ " x 8 $\frac{1}{8}$ " |
| | <i>Bridge at Bridgeport</i> | | 17 | <i>Miami River</i> | 3 $\frac{7}{8}$ " x 5 $\frac{1}{8}$ " |
| 4 | small plate | 4" x 5 $\frac{7}{8}$ " | 18 | <i>Autumn</i> | 4 $\frac{3}{8}$ " x 6 $\frac{5}{8}$ " |
| 5 | large plate | 12 $\frac{1}{4}$ " x 7" | 19 | <i>Yacht Dock at Bridgeport</i> | 7 $\frac{7}{8}$ " x 12" |
| 6 | <i>Boats on the Maas</i> | 10 $\frac{1}{2}$ " x 15" | 20 | <i>Snow Landscape</i> | 5 $\frac{1}{4}$ " x 8 $\frac{1}{4}$ " |
| | (2 states) | | 21 | <i>Willows and Footbridge</i> | 3 $\frac{1}{8}$ " x 4 $\frac{7}{8}$ " |
| 7 | <i>Dordrecht</i> | 3 $\frac{3}{4}$ " x 5 $\frac{1}{8}$ " | 22 | <i>On the Quay, Dordrecht</i> | 4 $\frac{1}{8}$ " x 5 $\frac{1}{4}$ " |
| 8 | <i>Coal Docks, Bridgeport</i> | 4 $\frac{3}{4}$ " x 2 $\frac{3}{4}$ " | 23 | <i>Shanties, Bridgeport</i> | 2 $\frac{3}{8}$ " x 3 $\frac{5}{8}$ " |
| 9 | <i>On the Canal, Holland</i> | 4 $\frac{1}{8}$ " x 5" | 24 | <i>Sailing Vessels at Anchor</i> | 3 $\frac{1}{8}$ " x 5 $\frac{1}{2}$ " |
| 10 | <i>Evening at Dordrecht</i> | 12 $\frac{5}{8}$ " x 20 $\frac{3}{8}$ " | 25 | <i>Dock at Newport</i> | 6 $\frac{1}{8}$ " x 4 $\frac{1}{8}$ " |
| 11 | <i>Windmills</i> | 4 $\frac{7}{8}$ " x 6 $\frac{7}{8}$ " | 26 | <i>Bridgeport (large)</i> | 9 $\frac{1}{4}$ " x 15" |
| 12 | <i>Evening</i> | 4 $\frac{7}{8}$ " x 7 $\frac{3}{8}$ " | | (Not same subject as No. 2) | |
| 13 | <i>Venice</i> | 3 $\frac{5}{8}$ " x 5 $\frac{1}{8}$ " | | | |
| | <i>Inner Harbor Bridgeport</i> | | | | |

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ANTONIO VENEZIANO: MADONNA AND CHILD
Museum of Fine Arts, Boston, Mass.

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME VIII NUMBER III · APRIL MCMXX

A PANEL BY ANTONIO VENEZIANO



HERE are not many devotional pieces of the fourteenth century at once so fresh, so temperate, so blissful as the Virgin and Child at the Boston Museum of Fine Arts. It might appropriately have been an offering of thanks or praise, made by the gentle and eager spirit of the tiny donor. The picture has none of the unctuous over-urged gravity which had be-

come, and was to remain, a convention before the secularization of painting in Italy. It is pitched high, and has none of the accustomed insinuation of weariness or agony. There is sweetness, piety, benevolence, but no passion pedantry, and the sentiment is so sheer and candid that it will address itself to moods of a certain order only.

An inner animation brightens the picture. It presents the moment when a sudden gladness has floated up into the child's face, who arrested by an inner movement, deeper and vaguer than His knowledge, looks up at His mother. The glance is grateful to her and she responds with a nod full of tenderness, and proffers Him the breast. She raises the left shoulder in the act, in an attitude which had been running in the blood of Sienese art like a family trait, ever since Simone Martini painted his Annunciation for the Sienese Duomo (now in the Uffizi). The shoulders are not the frail shoulders of Simone's Annunciate; they have the sturdier make of the Lorenzetti, and their movement and pattern remind one strongly of a Virgin in a miniature by the Maestro del Codice di S. Giorgio.¹

Our painter avoids symmetry, throwing the group off the axis for an effect of *imprévu*. The action suspended for an instant in passage, the unaccomplished movement and the studied causal relation between the act and its end, the psychological absorption, confer upon the picture its air of unforced and unrehearsed reality.

¹ Reproduced in Venturi, *Storia del' Arte Italiana*, Vol. V, Fig. 786.

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Even the bird (possibly a cuckoo) is not merely an abstract symbol. He has his situation, and its logic forces him into the fluttering struggle for release. From below the Dominican sister gazes upward in absorbed adoration, and a collectedness which daily familiarity with divine things produces in the souls of simple people.

The profounder possibilities of the subject were not deliberately set aside, but they simply found no place in the conception of the painter. For the moment, he preferred a plausible intimacy of action, and the figures were required to be true to the earth in their responsibility to heaven.

Over it all flashes a strong and lively color, rising from the dark blue of the Virgin's mantle to a high yellow in the Child's tunic (which is reddish in the shadow²), and to the light green in the shawl over His legs. In spite of the modelling of individual parts which carries the shadow to a deep grey, in spite of the architectural pattern and rounded contours, there is a singular flatness over the face of the picture, which is inherent, as we shall see, in the aesthetic of this master. Christ's body is, accordingly, faced outward and extended along the surface rather than foreshortened, and His legs are crowded in depth, cramping the right arm of the Virgin. The forms are not granted their full share of relief or of free space in a scheme which is built up architecturally, but maintains the flatness of a façade.

The vertical outer contours of the Virgin's dress rise with the lateral boundaries of the panel towards the gracefully pointed top, embossed with cusps, the like of which is not to be found in the Florentine art preceding the painting of this panel, but which is common in Siena.³

The gladness, the exchange of glances, the divine familiarity, the design, are reminiscent of Bernardo Daddi and of the Lorenzetti, only our picture manifests a more deliberate and intimate research of infantile traits and psychology.

In the endeavor to trace the identity of the painter of our panel, accordingly, conjecture would take us to Siena, to those among her masters of the late fourteenth century who had not forgotten Simone Martini, still felt the influence of the Lorenzetti (Ambrogio rather than Pietro) and the strong incentive of Daddi or Giovanni da Milano. But Siena produced no one who is stylistically close enough to our

² A peculiarity of Antonio Veneziano. See also *C. & C.* Vol. II, p. 285 note 1 (London, Murray, 1903).

³ The embossed adornment resembles that of Simone's Christ's Return from the Temple at Liverpool, and innumerable versions of it in the works of Simone's following.

picture to have painted it. Nor did Florence. My refusal of the panel to Spinello Aretino, under whose name it now hangs, should require no substantiation. Our Virgin is too remote in temper from the grave, ponderous and poetic Florentine, and nothing less than the failure of repeated conjecture can be responsible for the attribution.

To find interchange or combination of Sienese and Florentine characteristics one often has to go to Pisa, and it is in Pisa⁴ in the Camposanto that we find our master in three damaged scenes from the life of San Ranieri. The only extant remains of the painting of Antonio Veneziano,⁵ the narrative is at once romantic, fanciful, spirited, and handled with ingenuous realism. Admitting natural disparities between fresco and tempera, and a discrepancy in the dates of the two paintings, the manner, the types and the aesthetic content of our picture betray the same artistic personality.

It is in hardly alterable habits of operation and in those elements of expression which are beyond deliberation that we discover a master's style. He reveals himself in his optical idiosyncracies, in his turns, his accent, in his selection of shapes, in his types, in his original conceptions. And nothing so completely characterizes the artist as his attitude towards form. Antonio Veneziano has a Florentine understanding of its physical significance, and the modelling shadow within, or beyond the edge, in the Camposanto series, has the very respectable precedent of Giotto himself. This mode gives the figure in great flat masses as in the Death of San Ranieri, where it produces effects of architectural solidity and breadth. Thus the figure of San Ranieri or the smiling putto at the right in this same fresco, are modelled by a narrow margin of shadow not unlike our Virgin's head and the Christ's body; and the arms of both the figures of the fresco are handled in exactly the same way as in our picture. The tendency to cut the shadow sharply at the line of the jaw, in the same fresco, in the acolyte above San Ranieri and in the putto at the left of the group of children on the right, reappears in both our principal heads. At times Antonio is fond of puffing out the cheek as in the aforementioned acolyte, and repeats it in our Christ along with the inner contour. The cheek is treated differently again in the foremost figure in the galley in the Return of San Ranieri, and almost exactly as it occurs in our donor. The faint furrows below and above the heavy

⁴ Antonio Veneziano's style was doubtless part Sienese, part Florentine before he worked in Pisa.

⁵ There are, of course, the tabernacle frescoes at Nuovoli near the Porta a Prato, Florence, but they are ruined beyond legibility.

outline of the eye and the white circle around the iris, so characteristic of the frescoes, recurs in our faces. The hair drawn in strands, in the child above San Ranieri's head, in *The Death of San Ranieri*, and in the old angler at right of the *Miracles of San Ranieri*, is seen elaborated, tho virtually the same, in our Child.

The large ungainly hands that misleadingly recall certain ones by Spinello are of the same make as ours, and the left one of the acolyte in the *Death of San Ranieri* is drawn and modelled with less labored hesitation, but on the same pattern as the right hand of our Virgin.

The resemblances of type afford more obvious proof. The head of the young fisherman at the extreme right of the *Miracles of San Ranieri* is a reversal of the head of our Virgin, only the feminine mould is rounder. But the heads incline similarly and the eyes with their long tapering tails have the same glad mischief-lurking glance. The nose, the sensitive depression at the corners of the mouth, and the recesses below the lower lip, help to constitute a family resemblance. And the Child is conceived in a spirit and upon a model which served the master in the painting of the putto left of the group of children at the extreme right of the *Death of San Ranieri*. Only our Christ is younger and the irradiation of joy in His face cannot yet be called rapture. The startled head of the putto left of the same fresco is equally remote in mood from the two just mentioned, but the heavy and deliberate line, the posture and the assemblage of parts are as nearly identical with our Christ as is possible in two heads painted at diverse periods.

The superiority of fluency and relief in the Pisan head extends the gap between them, and the latter is unquestionably the later of the two, and would tend to establish my feeling that our little Virgin was painted some years before 1384, which is the latest possible date for the beginning of Antonio's Pisan activity. To confine the date within narrower limits one should have to go by the internal characteristics of our panel, the handling, the design, the shape and adornment of the top, and the relation of this totality to the small stock of Antonio's authenticated works, the frescoes at the Camposanto.

The external facts of Antonio's artistic activity would sustain all our surmises. Antonio was at his earliest recorded date (1369-1370) a companion in painting to Andrea Vanni at the Cathedral of Siena. This would easily account for his Siennese assimilations, as his later documented sojourn in Florence—added to Vasari's statements—accounts for the Florentine influence. If we now assume that he could

have lived and practiced in Florence only a short time before his enrollment in the guild of barber-surgeons in 1374, it might be a safe conjecture that this date constitutes a *terminus ante* for the painting of our panel; but the similarity of its determining stylistic factors to the San Ranieri group would put it a trifle later, ca. 1376.

Richard Offner.

TWO SIENESE PAINTINGS IN AMERICAN MUSEUMS

THE Fogg Art Museum of Harvard University has recently acquired a small painting by the Sienese master Simone Martini. (Figure 1). The work represents the Crucifixion, and is painted on a panel, slightly pointed and measuring $9\frac{3}{4}$ by $5\frac{3}{8}$ inches. The shape of the panel is slightly irregular, the left side, up to the point where the edge turns to form the pinnacle, being some $\frac{3}{10}$ ths of a centimetre higher than the right. Undoubtedly at one time the piece formed part of an elaborate polyptych.

The panel is in an unusually good state of preservation. The wood on which it is painted is now very thin, having been scraped down before a recent cradling. Across the panel, at a level with the torso of the figure, are two lines scratched in the gold leaf which represent some slight damage in the past. The pigment on the inscription I N R I at the top of the cross has blistered and scaled slightly. Except for these minor defects the work seems as fresh and vital as when it left Simone's hand. The gold background especially is perfect, and, with its reflected light from the delicately crackled surface, gives curiously the effect of a warm atmospheric background.

The drawing is swift and sure. The figure is the conventional emaciated one, but the modeling is unusually vigorous for a work of the Sienese school. The features especially are handled with boldness as well as delicacy. The flesh tone is the usual greenish one, the hair is painted in that clean transparent reddish brown that is so characteristic of Simone. The only brilliant spots of color are the spurts of carmine blood which appear at the hands, breast and feet of the Saviour. The cross and ground are brown.

Practically nothing is known of the history of the work. It was at one time in the collection of M. Léon Bonnat in Paris, and there it was seen by Mr. Berenson, who included it in his list of Simone's works in the *Central Italian Painters*. In discussing it the critic has nothing to guide him but internal evidence.

The date is something of a puzzle. For comparison one's mind leaps to the small Crucifixion in the Antwerp Museum (Figure 2), since the subject and scale of the two are so similar. Indeed, the attitudes of the chief figures are almost exactly the same, and the proportions of the crosses differ only slightly. The paintings do not, nevertheless, seem to be of approximately the same date. The Antwerp painting belongs to the Avignonese period at the very end of the master's career. At this time Simone was carried away by an extreme emotionalism. The Antwerp panel shows an exaggeration of emotion in the handling of the spectators, and even the Christ suggests an over-realism in the accent on the suffering, a contortion of the features in death, that makes the work a little less noble than some of the artist's earlier creations. This quality is not to be observed in the Fogg Museum piece. Tiny as it is, it has a breadth and dignity worthy of Simone's finest works. With all the grewsome details demanded by convention, the Saviour is painted with the restraint and nobility that marks Sienese art in the great periods of Duccio and Simone. It of course reflects the *Crucifixion* of Duccio, painted for the master's *Majestas* in 1311, but, nevertheless, must surely be a work of Simone's maturity. In round numbers, it might have been painted in 1335, which would place it soon after the Sant' Ansano *Annunciation*, now in the Uffizi Gallery.

It is interesting to compare the Fogg Museum panel with a little painting in the Boston Museum (Figure 3) representing the Crucifixion with the Madonna and Saint John. In the Museum the painting is attributed to Lippo Memmi. To the writer, however, this attribution has always seemed unsatisfactory. The painting shows a melodramatic emotionalism that is characteristic of Simone in the Avignon period and very unlike the calm of Lippo. A comparison of the features of the despairing Mary with those of the *Virgin Annunciate* by Simone in Antwerp will prove the close affinity of the Boston work to Simone's style in his latest period. For a long time the writer was tempted to consider the Boston painting an authentic work by Simone. A dryness of line, however, made the attribution untenable, and doubt was increased by the uncertain drawing of the mouth

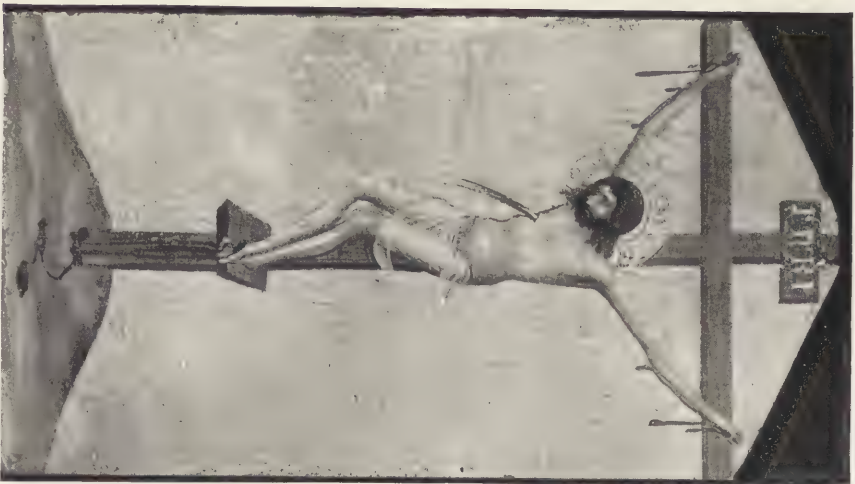


FIG. 1 SIMONE MARTINI: CRUCIFIXION
Fogg Museum of Art, Cambridge, Mass.



FIG. 2 SIMONE MARTINI: CRUCIFIXION
Antwerp

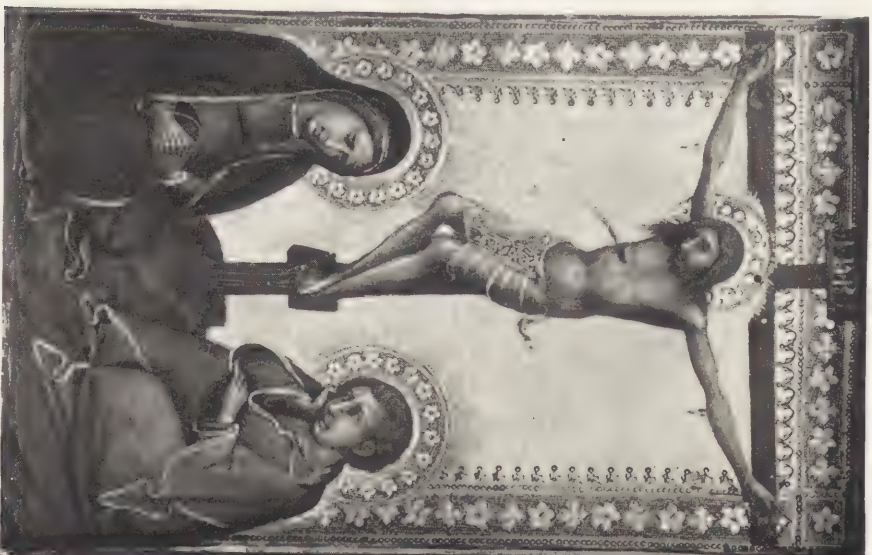


FIG. 3 FOLLOWER OF SIMONE MARTINI: CRUCIFIXION
Museum of Fine Arts, Boston



of the Saint John and the long-nosed, rather shapeless head of the Christ. The painting appears to be by some able follower of Simone in his Avignon period. Research may yet reveal the artist's name.

G. H. Edgell

ABOUT SOME OF HANS MEMLING'S PICTURES IN THE UNITED STATES

OF ALL the great Dutch painters of the fifteenth century Hans Memling is the only one who is well represented in the United States. For this there is a good reason, namely the strenuous efforts of American collectors to obtain the most important and most extraordinary masterpieces, which they are able to accomplish because their wealth acts like a magnet in drawing pictures from European collections across the ocean. The works of the Old Dutch school, which have been spared to us in Europe, are mostly to be found in churches and museums, where they are to a certain degree safe against transfer. And thus the greatest endeavors to organize a chronological and somewhat complete representation of the Flemish school on American soil has not been completely successful.

Under the circumstances only Memling's amiable personality could be transplanted to America, and this possibility has been realized in a surprisingly short time, for nearly all the pictures by this master, which were in private collections, have taken their way to America of late.

In an article in this periodical (June 1916) I have explained how the Metropolitan Museum of New York, owing to the magnificent Altman donation, is now able to arrange an exhibition of Memling's works as complete as any of the museums of Paris, London or Florence.

In connection with my former statements, I am giving here the whole range of Memling's pictures which, aside from the Altman collection, are extending the fame of the Master of Bruges in the United States.

Baron Albert Oppenheim of Cologne possessed three Old-Dutch portraits which, contained in one frame, came into his hands in 1896

from a British collection. These three masterpieces were taken out of the Baron's collection before it was put up for public sale in Berlin in 1917, and went to the United States. Two of the three pictures were added to the Altman collection in the Metropolitan Museum, namely the Dirk Bouts and a Memling. The third, also a Memling, to the collection of Mr. Michael Dreicer. The Memling of the Metropolitan Museum has been reproduced in this magazine (June 1916. Fig. 1).

This portrait of a young man (Fig. 1) was No. 70 in the remarkable loan-exhibition at Bruges in 1912, and has been kept in a perfect condition. In composition, drawing, and coloring it has more of the ripe and concentrated art of the Master than any other work in the United States. The man holds an arrow in his hand, probably indicating his membership in some St. Sebastian fraternity as in a portrait painted by Rogier Van der Wieden now in the Brussels Museum (catalog Wouters n. 90); the brown jacket, black high hat, and pearly substance of rosy flesh are put in cool harmony with the blue background. The modeling of the head and the fore-shortened hand reveal a firm and unpretentious completeness.

Memling (whose ancestors were not Dutch but Germans from Mittelsheim) became the portrait-painter of the Italian Merchants in Bruges. This favor was probably bestowed on him for his careful handiwork and true expression of balance. Some of the spirit of the Latin race seems however to have penetrated into his personality, as many of his portraits to be found in the collections of southern Europe have been attributed to Italian authors, more especially to Antonello da Messina.

Farther good examples of his skill as a portrait painter are: a bust-portrait of a man with a pink and a letter in his hands, from the Paris collection of Rudolph Kann which became the property of Pierpont Morgan (Fig. 3); and the "Young Man," in the collection of John N. Willys of Toledo.

The first picture has been exhibited by M. Ch. du Bourg of Perreux in the Paris loan-exhibition of the "Primitifs français" (1904 No. 59) not as a Memling, but attributed to "École de la Loire vers 1470." This extraordinary designation, however, was not long maintained. The second picture (Fig. 1) comes from the London collection of John Edward Taylor (sale July 1912 No. 38). The thick, long hair, covering the brow entirely in the fashion of southern Europe, shows this portrait to be that of an Italian gentleman. Here, as in



FIG. 1 MEMLING: PORTRAIT OF A YOUNG MAN
Collection of Mr. John N. Willis, Toledo



FIG. 2 MEMLING: THE ARCHER
Collection of Mr. Michael Dwyer, New York



FIG. 3 MEMLING: MAN WITH A PINK
Collection of Mr. J. P. Morgan, New York



FIG. 4 MEMLING: MADONNA
Collection of Mr. Martin A. Ryerson, Chicago





FIG. 5 MEMLING: CHRIST
Collection of Mr. John G. Johnson, Philadelphia



FIG. 6 MEMLING: THE VIRGIN
Collection of Mr. John G. Johnson, Philadelphia



many others of his paintings, Memling has widened and strengthened his composition by adding a sunny landscape.

Memling's peaceful mind, which expresses itself in each stroke of his brush, is the outcome of a creed, free from doubt, indecision, fear, or zealous asceticism. In many of his religious paintings he adorned the Divine with loveliness and grace, and with a special delight he glorified the Virgin mother and the holy women.

The late John J. Johnson (an art scientist among the American collectors) has by his grand donation enriched the city of Philadelphia with a gallery superior in quantity and historical instructiveness to any other in America. Here Memling is represented by two religious panels: (Figs. 5 and 6) Christ as the Man of Sorrows, showing the wounds on His hands and wearing the crown of thorns, with tears and blood-drops on His face; and this clerical conception of the Christ Memling has translated more in a sadly emotional manner, than as dramatically impressive. The head looks neither distorted nor frightful, and this beautifully preserved panel, originating in upper Italy, is full of divine resignation.

The other picture, a half-figure of the Madonna, is a fragment of a full-length figure receiving the Annunciation. Some of the too hard and too weak points of the drawing must be attributed to restoration. Both these pictures are mentioned in the large catalog of the Johnson collection, as Nos. 1176 and 324.

A Madonna and Child in half-figure (a favorite subject of the master) was purchased by Martin A. Ryerson of Chicago a few years ago from a Paris dealer (Fig. 4). Its composition reminds one of the famous Nieuwenhoven Madonna in the hospital of St. John in Bruges, dated 1487. With the same graceful turn of her hand Maria is holding an apple towards which the Christ-Child is reaching. There is the same round mirror on the wall, in which a window is reflected. In a different way however, from the stately frontal arrangement of the Bruges panel, the tendency of the principal lines in the Ryerson Madonna are more oblique; and the circle-round mirror is greatly foreshortened.

The loose and picturesque mobility of the treatment of this subject, combined with the plain dress of the Madonna, gives this picture in Chicago a more human and less sacred character than the figure in Bruges.

If the restricted variety of Memling's religious paintings impresses one as monotonous, conventional, or as lacking in observation,

one has to take into consideration the tendency of his art. The figurative object of the master was not to extend life's treasures, but to represent the divine. Memling did not paint one Madonna, and another one, and a third, but pictured *the* Madonna, as she took form in his imagination, depicting therefore always the same body and the same soul. This artist devoted to his pious profession figured types, or rather crystallized his observations into general types. It is much the same in our eyes, as the not less conventional art of Fra Angelico. Like the monk of Florence, Memling always repeats himself, because to him there was nothing more worthy of expression between Heaven and Earth; and this he says with expressive and convincing words.

Wm. J. Friedländer

A TOWER OF IVORY

NONE of the Early Christian ivories in the Morgan Collection, presented to the Metropolitan Museum of Art in 1917, surpasses in interest the ivory box¹ reproduced herewith. Existing ivories of the fifth century A.D. are so few in number that this ciborium, unusual in form, size, and decoration, has an exceptional importance for the student of primitive Christian art.

The box measures $6\frac{3}{16}$ inches in height, exclusive of the gilt bronze finial on the cover. This finial, decorated with a band of relief ornament of an Oriental character, is incomplete; its present height is $1\frac{5}{16}$ inches. The height of the box without the cover is $4\frac{3}{8}$ inches; the diameter, $4\frac{9}{16}$ inches. Two slight projections on the rim of the cover fit into notches cut in the concave inner rim of the box. By turning the cover, when it is fitted to the box, the two parts can thus be locked together, and the ciborium suspended, as described later on.

The principal decoration of the box consists of figures of the Twelve Apostles² standing in the intercolumniations of an arcade. The round-headed arches are supported by columns with Ionic cap-

¹ Accession No. 17. 190. 240. A.B. The earlier history of the piece is unknown to the present writer.

² St. Mathias replaces the traitor Judas.



IVORY CIBORIUM WITH THE TWELVE APOSTLES

PROBABLY SYRIAN; FIFTH CENTURY

The Pierpont Morgan Collection, Metropolitan Museum of Art, New York

Showing, at the center, St. Peter with the keys



itals (rare in this period), and with plain or fluted shafts alternating in pairs. The Apostles wear the tunic and chlamys. Seven carry scrolls; two, books; and one—a beardless St. Peter, the symbolic keys. The poses are animated, with considerable variety in the gestures. The bodies are seen from the front, with two exceptions where the body is turned in a three-quarter position showing either the back or side of the figure. The head of St. Peter, who alone raises his hand in blessing, faces front. The heads of the two Apostles on either side are turned toward him. Of the seven remaining figures, one head is seen in profile, one from the front, and the others in three-quarter views. A balanced arrangement occurs only in the group of St. Peter and the two Apostles on either side of him. Obviously the intention of this is to give greater prominence to the Prince of the Apostles.

The foliated ornament on the box is particularly fine in design and execution. Below the colonnade is a double torus moulding carved with alternating oblique bands and serrated leaf (?) motives. The spandrels are decorated with spreading acanthus leaves. The band ornamenting the upper member of the entablature is also composed of acanthus leaves, single leaves alternating with groups of three. The gadrooned cover, domical in form, is crowned by the metal finial previously mentioned, and by two bands of leaf motives suggesting acanthus and palmette forms. A wide band of leaf-and-dart alternating with an inverted spray of acanthus decorates the lower part of the cover.

Technical skill of the highest order characterizes the ornamental carving. The figures are less successful; the style is effective but mannered, and, despite a certain originality, is still manifestly dependent on traditional forms. Both ornament and figures show a fondness for strong contrasts of light and shade. The figures are under cut; the columns and parts of the arches are free-standing. There is a sharp distinction between the plane of the modelling and the plane of the background. One is in full light; the other, lost in shadow from which individual forms emerge in violent relief. The figures, each independent of the other, stand in "cubic isolation," to use Riegl's phrase. This coloristic method, a technique of Oriental origin, is ill-adapted to the representation of dramatic scenes. Its faults are less obvious, however, in compositions of ceremonial character such as that on the Morgan box, where each figure, separately framed by columns and arch, offers an equal attraction to the spectator's regard.

There can be little doubt, since a Christian subject is carved on the box, that it served to contain the Eucharistic reserve. It belongs, therefore, to a class of objects which may be described by the general term of ciboria. From early documents we learn that the ciborium was called not only by this name but also described as *capsa*, *pyxis*, *cuppa*, *columba* and *turris*. Whether or not the designation "turris" (tower) can be applied to all cylindrical ciboria, of which a small group of Early Christian examples has survived to us, it would seem to be properly applicable to the Morgan ivory, which, in form and decoration, has decidedly an architectural character. The Morgan ciborium is also larger than the usual *pyxis* of the period. Three characteristic examples of these smaller cylindrical boxes may be seen in the Morgan Collection; they are Syrian or Egyptian work of the sixth century. For the references to *turres* in early documents, the reader should consult the monumental work of de Fleury, under the heading "Ciboires."³

It is probable that the cover of the *turris* was often, if not invariably, surmounted by a dove, to which a chain was attached for the suspension of the ciborium. It has already been noted that the cover of the Morgan piece can be locked to the lower part and is crowned by a metal finial, now partly destroyed, which may have originally been completed by the addition of such a dove.

We must now consider the date and the place of origin of our "Tower of Ivory." The decorative scheme of an arcade with Apostles standing in the intercolumniations suggests at once the sculpture on many Early Christian sarcophagi, but as compositions of this sort occur on sarcophagi found in regions so widely separated as Asia Minor and Gaul, the fact alone is of little value in determining provenance. It is useful, however, to compare the figures on the Morgan box with those on the sarcophagi, especially with examples of fourth-century work. In the sculpture of this period, the influence of Hellenistic art is still so strongly marked, although expressed in debased forms, that the relaxation of the tradition which we note in the carving of the Morgan ivory makes it unwise to date the ciborium earlier than the fifth century.

On the other hand, the date can hardly be later than the fifth century. This opinion is substantiated by a comparison of the Morgan ivory with such typical monuments of sixth century sculpture as the two front columns of the ciborium of San Marco at Venice.

³ La Messe, 1887, Vol. V, p. 60 ff.

These important sculptures are East Christian, probably Syrian, and date from the first half of the century.⁴ As the columns are decorated with zones of New Testament subjects carved in high relief, with the figures disposed in arcades, there is enough similarity in general composition with the Morgan ciborium to make particularly clear the differences in style. The lack of elegance, the vivacity of the figures, the novelties in pose and composition which characterize the sculptures on the San Marco columns, represent a wide departure from classical tradition and indicate for the more conventional carving of the Morgan ciborium an earlier date than the sixth century. On the evidence of style we would seem to be justified in assigning the Morgan ivory to the fifth century.

Some of the figures on the ivory ciborium carry books instead of scrolls. In the fourth century, or even earlier, the Hellenistic scroll began to be replaced in popular favor by the codex or paged book.⁵ The scroll continued to be used, however, for a considerable period, and the presence of both forms of manuscript on the ciborium is precisely what might be expected in the fifth century.

We have already observed that St. Peter carries the symbolic keys, which became his familiar attribute in art from the end of the sixth century on. We find, however, St. Peter carrying the keys in monuments as early as the fifth century,⁶ although the scroll of the law or the cross are more common symbols.

The coloristic carving of the Morgan ciborium is indicative of an East Christian origin. This Oriental technique, in combination with late classical elements in form and decoration, is particularly characteristic of the Early Christian sculpture of Asia Minor and Syria. It is also true, of course, that both Alexandrian and Coptic art were influenced by the Orient; especially Coptic art, which shows close relations with the orientalized art of Syria and Palestine. At the same time, on the evidence of style, I think we may disregard Egypt as a probable provenance for the ciborium.

As to the sculpture of Asia Minor, our chief evidence is afforded by the sarcophagi of the Sidamara type, on which, it is interesting

⁴ See Venturi: *Storia dell' Arte*, Vol. I, p. 444 ff. fig. 219 ff. where convincing argument is advanced for the date of these sculptures. It is impossible, however, to accept Venturi's opinion that the columns were carved at Pola. Stylistic and iconographic evidence points unmistakably to an origin in Asia Minor or Syria. Gabelantz suggests Syria-Palestine as a probable locality (see Strzygowski, *Byz. Zeitschr.*, XII, 1903, p. 433).

⁵ O. M. Dalton: *Byzantine Art and Archaeology*, 1911, p. 441.

⁶ J. Ficker: *Die Darstellung der Apostel in der altchristlichen Kunst*, 1887, pp. 99, 155.

to note, figures directly inspired by Hellenistic art are disposed in niches separated by columns, suggesting the decorative scheme of the ciborium. In other architectural details, however, and in the character of the deeply drilled, coloristic ornament the sarcophagi are dissimilar to our ciborium. Although the date of these monuments is uncertain, they may be assigned in all probability to the third and fourth centuries, that is to say, to an earlier period than the ciborium. Is the ivory carving a later development of the Orientalized Hellenistic school which produced the sarcophagi? This seems hardly likely in view of the great difference in style between the ornament on the ciborium and that on the sarcophagi, although the insufficient material for comparison makes one hesitate to venture any definite assertion.

With the ornamental sculpture of Syria, on the other hand, the Morgan ivory has close analogies. Particularly characteristic of Syrian decorative carving is the originality with which traditional Hellenistic design motives are "restudied" and adapted to the new taste for rich, colorful effects, resulting from contact with the Oriental world, and further exemplified by the borrowing of typical Oriental motives. The latter do not appear on the ciborium, but the ingenious variations of classical motives which we do find reveal the inventive ability typical of Syrian art. Not less so is the dryness of the technique, the coloristic method, and the profusion of the ornament which verges on over-decoration. If the Ravenna sarcophagi and the ciborium columns at Venice are Syrian work, as seems probable, then a comparison with the figure carving on the Morgan ivory confirms the impression made by the ornament that the ciborium is Syrian in origin.

The architectural form of the "Tower" supports the theory of an East Christian origin. But as the type of circular, domed building was common both to Asia Minor and to Syria, this evidence is helpful only in a general way. One may surmise, however, that the form of the ciborium may have been intended to recall the rotunda with cupola which Constantine erected over the Holy Sepulchre at Jerusalem.⁷ The imitation of this building would naturally have a particular significance for a ciborium.

⁷ It may be of interest to note that after the Sack of Jerusalem in 614, the shrine at the Holy Sepulchre, known as the Anastasis, was rebuilt by the Abbot Modestus (building completed in 626), who repeated the circular form of the edifice, but substituted a conical roof for the cupola. Constantine's shrine at the Holy Sepulchre is thought to be represented in the fourth century mosaic in Santa Pudenziana at Rome.

On the whole, I am inclined to believe that the "Tower of Ivory" in the Morgan Collection dates from the fifth century and was made probably in Syria; perhaps, if one may hazard a guess, at Antioch, where, it will be recalled, St. Peter, who is given especial prominence in the decoration of the ciborium, resided for a considerable period and founded the Church of Antioch.

John Buel

DR. HENRY M. SANDERS' GIFT OF ETCHINGS TO VASSAR COLLEGE

RECENTLY through the generosity of the Reverend Dr. Henry M. Sanders, a Trustee, Vassar College has come into possession of a small but choice group of etchings representative of the work of Rembrandt, Seymour Haden, and Claude Lorrain. The Rembrandts are Dr. Sylvius (1645), Jan Six, The Landscape with the Ruined Tower, The Three Trees, and Christ Healing the Sick. The Hadens are Challow Farm, Sunset in Ireland, a Lancashire River, Early Morning—Richmond, and Shere Mill Pond. The Claude is the well-known Herdsman.

Among the Rembrandts it is difficult to choose, but one may venture to designate the Burgomaster Six as certainly the most suggestive of the artist's supreme color sense. Of this particular print the late Frederick Keppel said that it "is undoubtedly the finest impression in the world of this masterpiece", and, even if one were tempted to take exceptions to Mr. Keppel's enthusiasm—which the present writer is not—it is inconceivable that anyone should not be entranced by the sheer beauty of the proof. In it perhaps more than in any other of Rembrandt's etchings, the artist displayed pictorial tonal values. He has worked with infinite patience until the background has become a mystery of velvety, yet living shadows. Contrasted with the more spontaneous of Rembrandt's etched work this portrait shows the artist approaching his work in the mood of a painter—translating into his blacks and whites the color values of nature. The amount of care bestowed is amazing, for, contrary to the usual habit of etching, nothing is merely noted or suggested and

then passed over. Although the needle has moved almost like a breath over the face the modelling is thoroughly carried out. Its lighting is afforded by the reflection from the book held in the wonderfully expressive hands of Six. So subtle is the execution that one might readily imagine Rembrandt here was trying to see how far he could push the refinement of the art of etching.

If the Jan Cornelis Sylvius falls far below the Six in general effect, on the other hand the sympathetic characterization of the venerable, spiritual preacher is remarkable. The print at Vassar is from the plate of 1646, not the earlier, overshadowed portrait of the same subject done in 1634. One might easily wish that the artist had not loaded the plate with the excessive lettering and the over-conspicuous shading of the background, but the extreme delicacy of the treatment of the head reminds one of the delicate handling of the modelling in the head of Six which was produced a year later. Indeed what is suggested here in the way of refinement is perfected in the Burgomaster Six. The copy given to Vassar by Dr. Sanders is an exceptionally fine one and, in view of Blanc's statement that fine examples are rare, becomes of peculiar interest in this collection.

The other remaining figure piece is the famous Hundred Guilders Print. This supreme example of the technique of etching is Rembrandt's ultimate achievement in the matter of size of plate, loving finish, and impressiveness. The example under discussion is a third, or what may be called the first finished state and, executed a few years after the Jan Six, it shows an increased interest in the tonal quality of etching. By the use of the splendid, deep shadow which dominates practically the right half of the picture and most effectively throws into relief the spiritualized form of Christ, the brilliant, sketchy portion of the plate at the left is given a most intense luminosity. The effect, however, is not one of mere opposition of light and dark, for in the figures at the right is a most subtle diffusion of light which envelops the exquisitely drawn faces of the sick with a semi-obscurity that adds infinitely to the atmospheric appearance of the scene. The heads are most skilfully characterized, the delineation of the mental states running all the way from scepticism in the faces at the extreme left and pensive meditation in that of the handsome young man at Christ's left to pathos in the features of the sick. The power of characterization reaches its height in the wearied spirituality of Christ's head. The modelling is done at times with a delicacy comparable to that of the Six and the Sylvius and at others with a crisp



REMBRANDT: PORTRAIT OF JAN SIX, BURGOMASTER OF AMSTERDAM
Drawn and etched in 1647

spontaneity possible almost only in dry point. The skilful profiling of the group so as to bring the figure of Christ into prominence and the happy note of the black hat of the sturdy figure in the left foreground, employed to throw the darker figures still further into the background are evidences of Rembrandt's close attention to all matters which make for pictorial effect. While the print might not appeal to some collectors because it is not one of the earliest states, its inexpressible loveliness bears testimony to the false standard which places a value upon the unusual rather than the beautiful. As Mr. Weitenkampf justly says, "It is also well to remember that that which is most sought after in life is not inevitably the best A fad is not necessarily good taste."

The two landscapes from among the Rembrandt etchings are the Landscape with the Ruined Tower and the Three Trees. The former, which shows the spire removed from the tower to gain concentration in composition, is executed in the more usual manner of etching in which the bitten line is made to suggest rather than to imitate nature. The proof, from the Artaria Collection, is a very beautiful example of this rare print. Almost with the minimum means Rembrandt has depicted the peculiar glow of light which precedes the approaching storm seen in the distance. One could hardly wish for a more clean-cut exhibition of the artist's forthrightness of execution.

In contrast to this stands the splendid Three Trees, in which the execution is carried in certain parts as far as it was in the Six portrait. One can easily understand after studying the proof from the Sanders gift how the Three Trees would be one of the most popular of Rembrandt's etchings, for the various parts are most lovingly carried out. One feels the moisture of the earth after a rainstorm, and finds the landscape far and near teeming with life—so rich indeed in life that it needs close scrutiny to see all that it contains. Even in the rolling clouds the artist seems to have suggested two fantastic genii of the storm rising athwart the heavens from the horizon at the left. The contrast of the dark foreground with the lighted distance, the brilliant, penetrating light from the left is most impressive, and the skill with which the distant objects, although faintly suggested, are clearly indicated is an eloquent comment on the artist's ability.

Of the Hadens particularly attractive are these—the Sunset in Ireland, Shere Mill Pond, a Lancashire River, and Early Morning—Richmond. In the Richmond one can trace the distinct influence of

Rembrandt's style as it appears in the *Three Trees*. Both etchings by Haden show the same interest in rich effects. Particularly attractive in that respect is the atmospheric quality of the Irish etching in which one can feel the moisture that emanates from the earth at twilight. Splendid as it is in the treatment of foliage one ventures to criticize the prominence given to the black branch overhanging the stream in the foreground.

Haden's remarkable knowledge of tree forms and foliage is displayed not only in the last proof but as well in *Early Morning-Richmond*. It is possible that the artist's peculiar insight into the character of trees has led him to overaccentuate the woods at the right and to neglect definition in the distance, but granting that, the composition, which recalls that of the *Three Trees*, is most interesting and the lighting very forceful. *Shere Mill Pond* once more shows distinguished skill in the drawing of trees and a most pleasant arrangement of the scene. One can understand how one critic at least has considered it the finest landscape ever etched except one by Claude. The proof is a first state.

The artist's own enthusiasm over *A Lancashire River*, is justified by its award of the Medal of Honor at Paris. One appreciates the beautiful massing of the trees, the solid modelling of the distant cliffs, and the fine characterization of the extreme distance at the left in which he far surpasses his treatment of the *Richmond* etching. The gradation from foreground to background is most skilfully manipulated. One might wish that the cows in the middle distance had not been etched so dark. This, however, is but a detail and the proof, which bears Haden's own writing to the effect that it is the second from the plate, taken together with *Shere Mill Pond*, justifies the artist's position among the leading etchers of landscape past or present.

Challow Farm, with its spontaneity and simplicity stands to the others as Rembrandt's *Landscape with the Ruined Tower* does to the *Three Trees*.

Claude is represented in this little collection by the *Herdsman*, which is from the Esdaile Collection. Hamerton has said of this work that "for technical quality of a certain delicate kind this is the finest etching in the world." Although conceived in what may be called the grand style so far as material is concerned the surface is worked with an indescribable tenderness which leads from the fugitive distance to the deeper note of the luxuriant foliage in the left foreground.

The proofs bear testimony in every instance to the loveliness of the finished product and convict the searcher for proofs which depend for their price upon rarity, or peculiarity, of a distortion of values. When one reaches the state of desiring an etching or other work of art because of its rarity or individual peculiarity he degrades himself to the level of a stamp collector whose craving is for what the other fellow hasn't.

Oliver S. Tonks

UNPUBLISHED PAINTINGS
BY ALBERT PINKHAM RYDER

ALBERT RYDER, though a recluse, was personally a very lovable character and those few who ever really got to know him well are unanimous in their praise of his many fine qualities. Not the least of these was his great love for children, of which he has left some convincing evidence in letters to Mr. Harold W. Bromhead, whose daughter Elsie he met as a little girl in 1901. He wrote in one place "My real pleasure was that I could have given pleasure to your dear little angel of a girl" and at the end of another letter "Love to little Elsie sweetheart, and may she be pleased with her new playmate"—presumably himself!

Marsden Hartley wrote just after the artist's death "I have spent some of the rarer and lovelier moments of my experience with this gentlest and sweetest of other-world citizens; I have felt with ever-living delight the excessive loveliness of his glance and of his smile and heard that music of some far-away world which was his laughter." Mr. Bromhead says he was "the most beautiful and Christ-like character I have ever known."

Much has been written about Ryder's customary delay in completing his pictures and it so happens that I can add a new and entirely valid reason for much of it. His sister-in-law, Mrs. E. N. Ryder, tells me that his eyesight was seriously affected in early youth by the unfortunate results of vaccination, the vaccine having poisoned him. How serious this trouble with his eyes really was may be gathered from the following extract from a letter which he wrote in 1901; "My eyes started on a rampage directly after I had written you, and

with me it is a particularly dangerous matter; as if I do not indulge them there is a great possibility of little ulcers coming on the eye itself." I do not mean to say that he did not habitually hesitate over the completion of most of his important pictures nor that he was not constantly thinking of possible changes for the improvement of paintings long after they left his studio. He sometimes, indeed, lost a picture entirely in working over it and in one of his letters says "I lost both the Lorelei and the Passing Song but have them under way again," and in another letter "I sometimes think, the smallest thing I do, it is as if my life depended on it—and then the great shadow, always, of the impossible and unattainable." The last phrase is a suggestive indication of the ambition that was the chief occasion, other than his weak eyesight, for the delay that was his custom. It was the result of his efforts to incorporate in his painting a new and higher ideal which his powerful imagination perceived but which, nevertheless, he labored in vain generally to realize in his pictures. Not always in vain, however, for one or two of them at least are to be numbered among the great masterpieces of pictorial art.

Of his friends among the artists the best judges of Ryder's work and of the authenticity of pictures said to be from his hand are, I believe, Messrs. Alexander Shilling, Albert L. Groll and Elliott Daingerfield. Mr. Charles Melville Dewey, who was made the executor of his estate, has condemned several paintings from his hand as forgeries, two or three of which have a perfectly established history. I have personally examined perhaps more of his works than anyone else and have photographs of one hundred and fourteen, about two thirds of his entire product, including practically all of the important pictures. It would be absurd to presume, I think, that anyone undertook to execute forgeries of his work previous to 1912, as they had still at that time only a small market value, and there would have been no sufficient profit in it to make it worth while. Of recent forgeries I have seen not more than six or seven and they were too poor to deceive anyone at all familiar with his work. The distinguishing marks of his hand are so unique in the painting of his time in this country that it is not really difficult to determine whether a picture is from his brush. The curious cloud formations and the strange misshapen boat of his marines, the long thin legs and the high-backed saddle of the Arab horse in his Eastern subjects, the peculiar drawing of the raised forefoot of a moving horse, the extreme simplicity of his drawing in landscape and the two schemes of color,



ALBERT P. RYDER: HOMEWARD BOUND (1893-4)

*Canvas, 9 inches high, 18 inches wide. Signed lower right, A. Ryder
Painted for Capt. John Robinson, formerly of the Atlantic Transport Line, now retired*



ALBERT P. RYDER: THE WRECK (1892)

Canvas, 12 inches high, 14¾ inches wide

brown and blue-green, in which he worked, constitute a sufficient basis for the beginning of a scientific study of his style. The absence of a signature is generally a favorable omen.

Ryder had a peculiar liking for the dusk, the darkness and the shadows. Mystery and moonlight made of the night a marvel of magic for him. He had a habit of going off alone on long walks on moonlit nights and told one of his friends that he "soaked in the moonlight" on those occasions which he afterward put into his pictures. Mrs. E. N. Ryder says that when he used to visit her in the summers on Cape Cod he would often get up in the middle of the night and go off to the shore to sketch the moonlight effects on the water.

Of the many canvases that testify to his power as a painter of this type of picture the Moonlit Cove has long been highly esteemed. A small canvas, it seems large because the composition is confined to a few simple forms. Their disposition is such as to throw a shadow over the boat upon the beach under the cliff and the moonlight envelops the whole scene in mystery. With slight alteration he used much the same design in a number of other works. Sometimes the composition is reversed but invariably the theme is the same. It is a realization in color of the mystery and the poetry of the night. In the terms of music each and every one of these variations upon the theme is a singularly beautiful and satisfying poem in itself. One of them, recently discovered, is in some ways more perfect than the picture already mentioned in its exploitation of the same artistic purpose. In this painting, *The Wreck*, the bare mast and bowsprit of the stranded schooner break the silhouette of the cliff against the sky and the cavernous mouth of the cave at the right relieves again the slightly monotonous effect of that mass as it appears in the former work. Though but details these deviations add something of variety to the composition and seemingly intensify the idea of mystery which is the dominant interest in all of these paintings. Furthermore the color is more skilfully handled so as to discover such suggestive forms as the shadow of the boat, the mouth of the cave and the inequalities of the rough mass of the projecting cliff.

Another picture of great personal interest is called *Homeward Bound*. It is the picture painted by the artist for his friend Capt. John Robinson of the Atlantic Transport Line, now retired, upon whose ship, the *Menominee*, Ryder crossed the Atlantic in the early 'nineties' and with whom he dined and visited regularly as long as Capt. Robinson remained in the service, whenever he was at liberty

on this side. A work of about 1893 or '94, in mood and technic it varies considerably from other works from his hand. It is more nearly realistic than his marines generally are and less dependent upon the imaginative vigor of a peculiarly personal conception. It retains something of the actual loveliness of the sea and more than is usual in his work of the intimate human interest that is focused in a solitary boat. It was intended to represent the return to port of a fishing craft laden with the 'catch,' and it is not unsuccessful in the prose of that intention, however more engaging it is in the poetry of its blending of the colors of the sea and the sky with the rhythm of the clouds, the waves and the movement of the sailing yawl. It is very colorful in a subdued sense and has none of the forbidding darkness of most of the moonlit sea pictures. Personally I find it the most enchanting of all his marines and one of the most perfect of all his works.

The Eastern Scene which I reproduce is a large canvas and one of the most dignified of the tonal pictures Ryder painted in what I may term the key of a single color. In it, if anywhere, one will find ample proof of his being a great colorist in a limited sense. In contradistinction to his customary habit the composition is static, but in its elaboration there is to a supreme degree all of the inevitable poetry of Ryder's great imagination, evident in a wondrous rhythm of values. The magic of his touch is apparent even in its farthest depths and over all there is a glamour of truly Oriental splendor. The Arab horse with the high-backed saddle and the conical tent are practically identical with similar details of Mr. Montross's Oriental Encampment, and together with the characteristic grouping of the trees at the left and the cloud forms in the evening sky, are conclusive evidence of its being an autograph work.

In the Autumn exhibition of the National Academy of Design in 1887 Ryder showed a picture of Ophelia of which I could find no trace when I began the writing of my forthcoming monograph for the American Artists Series of books. In the spring of last year, happening to mention the matter to a friend, she was reminded of such a picture with which she had been familiar some years ago and offered to try to get it for me to see. Only recently I had the pleasure of acquiring it, through her, from the former owner. It is a symphony in golden browns and yellows, relieved by notes of rose and white and green, as they occur in the wreath of flowers about Ophelia's head and the foliage and blossoms lying in her lap. It is such a touching, such



ALBERT P. RYDER: OPHELIA
 Exhibited at the National Academy, New York, 1887
 Panel, 16 inches high, 11¾ inches wide



ALBERT P. RYDER: AN EASTERN SCENE (EARLY)
 Canvas, 28 inches high, 24 inches wide



a tender rendering of this supremely tragic figure as one may not hope to find the equal of elsewhere save in the text of Shakespere's play itself. Its persuasive beauty seems like a reincarnation of all that was best in the finest interpretations of the role which one has witnessed upon the stage.

Fredric Fairchild Sherman

LOST OBJECTS OF ART IN AMERICA

PART ONE

IT IS a trite saying that wars and revolutions are fatal to the preservation of objects of art.

Going no further back than the civil war in England in the seventeenth century for an example, not only was the Royal Collection of pictures and objects of art, the most splendid in Europe, sold and broken up, but the colleges of Oxford and Cambridge, in their loyalty to Charles I, sacrificed their priceless treasures in old silver for conversion into coin in support of the monarchs. In the French Revolution, countless works of art perished by fire or at the hands of plunderers.

A traveller in the American Colonies before the outbreak of the Revolutionary war in 1775 would have seen in the houses of officials, prosperous merchants, lawyers and planters, elegant furniture, English and Colonial, pictures by American and English artists, and here and there an old master, as well as well-stocked cellars of wine, and a goodly array of silverware of American and English craftsmanship, all testifying to a high standard of living, derived in part from the example set by contemporary England at a period when English furniture and silver plate and English portraiture of the schools of Reynolds and Gainsborough had reached a degree of unsurpassed elegance and refinement combined with comfort.

The present writer is not concerned with a study of the causes of the upheaval which brought about the American War of Independence. This brief article is written solely with a view to revealing the havoc wrought during that war to objects of art in America.

The information has been obtained almost entirely from unpublished documents of the American loyalist refugees in Canada, England, the West Indies and elsewhere, who were composed mostly of the more prosperous classes.

Beginning with furniture, the most detailed account could hardly picture the terrible losses sustained in the eight long years of the war from 1775 to 1783, not only from accidental and deliberate fires, but also from wanton destruction by combatants and others on both sides of the conflict. The mansions and houses of the prosperous were stripped in the most ruthless manner. English furniture of great beauty, dating from the Elizabethan and Stuart periods, as well as Queen Anne and early Georgian furniture, was consigned to destruction. With this furniture went many pieces of the skilled work of American Colonial furniture-makers, such as those of William Savery.

The wealthy merchants of Boston had in some measure thrown off the ultra-puritan habits of previous generations and had begun to enjoy comparative luxury. Richard Clarke, one of the importers of the tea, and father-in-law of John Singleton Copley, the artist, recorded the loss of many household gods, as did many other thriving merchants of that prosperous town.

The elegant furniture of the loyalist, Colonel John Stuart, and of his wife, daughter of a prominent South Carolina family, the Fenwicks, was sold at Charleston in October, 1778, by order of the House of Assembly and realized the large sum of £14,241, doubtless in the local currency. Much of this furniture was subsequently destroyed during the siege of Charleston in the summer of 1780. A list of the Stuart furniture, with the names of the buyers, is preserved in the Public Record Office in London.¹

The story of the wanton attack by a mob in the Stamp Act riots on the house of Thomas Hutchinson, Governor of Massachusetts, and the destruction of his furniture, pictures and priceless historical manuscripts, has often been told. Some of the revered governor's silver was saved, only to be lost again in the Revolutionary War a few years later. Writing from his place of exile in England in September, 1775, to his son, Thomas, Governor Hutchinson says: "I have wished for the Epergne, knives and forks, tea kettle, and indeed all the useful plate." But these household treasures were never seen again by their owner. An inventory of the exiled governor's house at

¹ A. O. 13-135.

Milton, taken before his departure, reveals such items as two bronzes of Shakespeare and Milton, his own portrait and "Mr. Palmer's portrait", in addition to a considerable quantity of furniture.

The Hessians enjoyed an unenviable reputation as plunderers throughout their career in the war, and their incompetent general, De Heister, was dubbed by the loyalists, "the arch plunderer."

Colonel William Axtell bemoaned the plunder of his well-furnished house in King's County, New York, by the Hessians quartered there. They carried away silver and other treasures, besides executing other damage to his property. The worthy colonel, however, succeeded in taking over with him to England 1,200 ounces of family plate, which had doubtless been stored elsewhere and thus escaped the rapacity of the Hessians.

Another loyalist rued the day when his hospitable home at Trenton, New Jersey, became the headquarters of the Hessians, who destroyed or plundered everything of value belonging to Daniel Coxe, the lawyer of that town.

The mansion of Sir John Colleton at Fair Lawn in South Carolina was filled with furniture, pictures, silverware and porcelain of considerable value, all of which would seem to have been destroyed during the war.

Early in the struggle in New Jersey, Elizabeth Skinner, the wife of a determined loyalist in the person of Brigadier-General Cortlandt Skinner, of the New Jersey Volunteers, was turned out of her home at Perth Amboy, with her twelve children, and all the furniture sold by auction.

Another well-known home of a distinguished and honorable loyalist, Colonel John Harris Cruger, at Bloomingdale, New York, was set on fire and plundered by a party of American soldiers in 1777, before the eyes of his wife, Ann, the daughter of General Oliver De Lancey—a wanton act which aroused the condemnation of the New York Council of Safety.

Nowhere was the war more bitterly contested than in South Carolina, where the combatants on both sides fought with a ferocity unknown in the other provinces. It is, therefore, not surprising that in the charming homes of the prosperous planters and other inhabitants of the town of Charleston the destruction of objects of art was on an unexampled scale. The writer could with ease compile a long catalogue of furniture, either scattered from its original homes or completely destroyed. To the least observant visitor, the prosperity

of Charleston in Colonial times is reflected to this day in the charming houses which have, happily, survived the vicissitudes of those stirring days.

One George Barkesdale, a South Carolina planter who had accumulated a neat fortune, built unto himself a house at Charleston in 1774, oblivious of the coming storm. Skilled carpenters were employed in fitting the house with carved staircases and wainscotting, all of which were used as fuel, while the costly marble fireplaces, probably imported from Europe, were smashed to pieces.

Records have been preserved of the havoc wrought to works of art in the great fire in New York in 1776. The house of Colonel John Roberts, for twenty-nine years sheriff of the city and county of New York, was entirely destroyed, together with its valuable contents. Another elegantly furnished house also suffered destruction by fire, namely, that of Colonel Archibald Hamilton, a retired officer of the British Army who had married a New York lady, Alice Colden. This house was at Flushing, New York.

The house of Colonel Roger Morris, another retired British Army officer who married Mary Philipse, a New York heiress, is known to have contained excellent furniture. This house, called the Jumel Mansion, has been preserved, as a specimen of Colonial architecture, by the commendable efforts of the Daughters of the Revolution.

Colonel Edward Cole, of Rhode Island, commanding officer of a provincial regiment under Wolfe at Quebec, lamented the mutilation of his pictures and furniture during the war. The houses of several prominent loyalists at Newport, Rhode Island, were conspicuous for their well-furnished rooms and hospitality.

Two more examples of the destruction of furniture need only be mentioned in this long catalogue. The first is that of Rev. John Hamilton Rowland, sometime rector of St. Bride's, Norfolk County in Virginia, who petitioned the British Government for the restitution of the value of his silver, furniture, etc., lost, as he describes it, by the "depredations chiefly of American militia, who plundered all those who were esteemed Tories." The second is that of Benjamin Hallowell, comptroller of the customs at Boston, whose fine furniture was sacrificed, as was a good deal of the furniture of the mansion house of his loyalist mother, Rebecca Hallowell, at Boston, the use of which was denied to her and was granted to Samuel or John Adams from 1776 to 1784, when Mr. Adams, as Mrs. Hallowell alleges, left

it in bad repair. Samuel Adams had been given the furniture of absentee loyalists to the value of over £92, as compensation for his services as clerk of the House of Representatives for the year 1774, for which he had not been paid. This furniture was granted to him by a Resolve passed 17 March 1780.²

In their flight from New York in 1783, the loyalists carried as much furniture and other precious relics of their lost homes as could be conveyed in the limited space in the crowded transports which took them to Nova Scotia and New Brunswick. Some of the cargo was wrecked. The wife of Colonel Gabriel Ludlow of New York lost her few pieces of furniture by the foundering of the vessel in the Bay of Fundy.

The losses in old silverware, ecclesiastical and domestic, were incalculable. Church silver of the most sacred and historical associations was not immune from sacrilege. Countless pieces of domestic silver, of American, Dutch and English craftsmanship, hallowed by sentimental family history, shared the same fate and were consigned to the melting pot.

In more than one case, the old sacramental silver was carried away for safety and subsequently lost. Such was the fate of the silver of the Episcopal Church at Fairfield, which will be noticed in greater detail later, as will also the disappearance of the historical vessels of King's Chapel, Boston.

Taking the inventories of loyalists' silver at random, Margaret Draper, widow of Richard Draper, the well-known printer at Boston, and granddaughter of Bartholomew Green, printer of the first American newspaper, the *Boston News Letter*, was obliged to dispose of part of her silver to pay her passage to England.

Thomas Phepoe, a lawyer at Charleston, South Carolina, had a considerable sideboard of silver, which he had sent for safety to the house of one John Ward away in the country, but to his chagrin, it was taken by loyalists in the belief that it was "rebel" property. An exactly similar fate occurred to the silver, furniture and other family treasures of Captain Thomas Moore, sent to the house at New Brunswick, New Jersey, of one Labeteau, an American patriot, in the hope that they would be safe there from the hands of gangs of marauders of the American militia, but here again the fates were against the loyalist owner, all his treasures having been destroyed or plundered by British soldiers in the face of Labeteau's protestations that they

² A. O. 12-82, fo. 8.

were the goods and chattels of an officer in the loyalist forces. Such declarations were regarded by the soldiers as merely a ruse to save the property.

Robert Jarvis, a Boston loyalist, suffered great anxiety in England at the prospect of being compelled to dispose of his silver plate, which he had brought away with difficulty. Equally distressed was another prominent Massachusetts loyalist, Daniel Leonard, the author of the famous letters under the *nom de plume* Massachusettensis, who with a heavy heart disposed of £75 worth of jewelry and plate in London for the support of his family, before his appointment as Chief Justice of Bermuda.

Many harrowing tales could be told of other loyalists who in want of the bare necessities of life stuck fast with grim tenacity to their treasures until the prospect of starvation drove them to the pawnshops or to the dealer in precious metals.

A conspicuous figure in the Colonial history of New York was Sir William Johnson, baronet. The silver plate inherited by his son, Sir John Johnson, was buried for safety in the grounds of Johnstown Hall by a faithful slave in the course of the war. When this family was compelled by force of circumstances to leave the old home forever, the silver was removed from its hiding place and carried away in the knapsacks of forty soldiers of Sir John Johnson's own regiment, the King's Royal Regiment of New York, to Montreal in Canada.

Returning once again to South Carolina silver, one Alexander Harvey of Charleston had entrusted a large quantity of silver to the keeping of his faithful friend, John Scott of that city, who in promising to fulfil his trust wrote waggishly in these words: "Your father has been very bountifull to the Churches; there expecting to find favour on his journey. I wish he may; but If I can render you any service you may rely on it I will with pleasure, as I think you have been very Illy used by y^r Father." The bequests here mentioned were three of £100 each to three Episcopal churches in South Carolina, and the ill-usage refers to the appropriation by William Harvey—a sympathizer with the American cause in the Revolution—of his son's valuable property on the plea that he had advanced his son, Alexander, money during his student days at the Middle Temple in London. A perusal of the documents has not revealed the ultimate fate of the Harvey silver.

Another valuable collection of South Carolina silver was inherited by Thomas Fenwick from his father and grandfather. It was

sold with some furniture for £2,000 by his executors, the weight of the silver being 1,145 ounces.

A sad case of the compulsory disposal of precious family silver was that of Major Philip Van Cortlandt, of the New Jersey Volunteers. His heavy expenses as an exile in England, with a wife and eleven children, compelled him to sell a considerable portion of it to extricate him from his financial anxieties and embarrassments, a condition very different from the happy time to which he alluded in a letter written 7 December 1775 from his American home to his friend, Isaac Wilkins, then in London.³

Uncertain was the fate of some old silver bequeathed by Thomas Campbell of Philadelphia to his son, Peter, afterwards a captain in the New Jersey Volunteers, and to his daughter, Sarah, wife of Isaac Allen, commanding officer of a battalion in that corps.

Among many forced sales of silver was that of Nathaniel Ray Thomas, the leading inhabitant of the ultra-loyal town of Marshfield, Massachusetts, who, to relieve the terrible distress of his wife and family in his exile in Nova Scotia, was not only compelled to sell his silver and furniture but also to appeal to his kinsmen, the Wentworths, to send him any old clothes and stockings.

The losses recorded by Richard Lechmere, of Taunton, Massachusetts, include not only some family relics but also his chariot, detained and used by Dr. Thomas Bulfinch, and his chaise, annexed by Rev. Dr. Cooper, of Boston. One of his most prized relics was "a tree of his father's family in colours."

Joseph Hooper, of Marblehead, Massachusetts, mourns the sacrifice of 350 ounces of silver and his library of 500 volumes, which had escaped the three different attempts of incendiaries to destroy his well-furnished house.

One of the prosperous sons of Salem, Massachusetts, Timothy Lindall by name, bequeathed a considerable quantity of silver to his great-grandson, John Lindall Borland, of Boston, an officer in the British regiment, the 22nd. Foot. Whether this officer succeeded in bringing it to England is doubtful.

Hugh Wallace, one of New York's most opulent merchants, was the owner of some "very remarkable" silver, presented to him by the Earl of Loudoun, commander-in-chief in America in 1756-1758. This was plundered by American soldiers in the course of its journey to New York from Newark, New Jersey, whither it had been sent for safety.

³ Public Record Office: A. O. 13-54.

Mention has been made earlier of the 1,200 ounces of silver saved by Colonel Axtell.

A silver cup presented by an admiring student to Dr. Samuel Clossy, professor of Anatomy and Natural Philosophy at King's College (now Columbia University), New York, was lost at sea with some silver spoons, in the ship Teresa on the voyage to England.

E. Alfred Jones.

CORRESPONDENCE

Editor of Art in America

Sir:

In studies I have been making of the Morgan ivories in the Metropolitan Museum, I have been confronted by the problem of the date of the pyxis which Mr. Breck publishes in this issue, and find myself unable to agree with his attribution to a Syrian artist of the fifth century. The figure style and ornament certainly do not suggest the Early Christian period, and if Peter is really beardless as Mr. Breck says¹, this trait alone would place the pyxis in the West, and give it a much later date. As for Syria, the monuments assigned to this center regularly show Peter carrying the cross, not the keys, and when in Early Christian works he does have the keys, they are grasped in the hand and not dangled as in the Morgan pyxis.

The figure style is to me very clearly Romanesque. Nowhere else may one find a pirouette like that executed by the cross-legged apostle (not included in Mr. Breck's illustrations). One can hardly call the style, with Mr. Breck, "coloristic" in the late classic sense; it betrays rather that scratchy irregularity appearing in late ivories of the school assigned by Goldschmidt (*Elfenbeinskulpturen aus der Zeit der karol. u. sachs. Kaiser*, Berlin, 1914), to Metz. A fairly close parallel to the faces and figures of the pyxis may be found in the Quedlinburg casket (Goldschmidt, pl. LXII).

The same casket has an acanthus border of a type which is merely more developed in the cornice of the Morgan pyxis. The border may be traced back to a late Carolingian school of minor arts located in the abbey of Saint-Denis (Janitschek's "Corbie" school; Goldschmidt's *Liuthard-gruppe*), from which it probably passed into Anglo-Saxon illumination (the rod-and-leaf border), and also into the Metz ivories. The acanthus type is characterized by the sharp overhang of the tips of the leaves, and a tendency to split the leaf into three parts, one representing the central rib, the others the lateral lobes; all three of which have become isolated in the Morgan pyxis.

The Twelve Apostles, without Christ, in full figure, are an anomaly for an Early Christian monument, but by no means so in the ivory caskets of the Metz school (Quedlinburg²; Munich³). These caskets represent an earlier figure style (displaying even the pirouette), which has become stabilized in the pyxis. The ornament, aside from the acanthus motif mentioned above, represents the usual repertoire of misunderstood motifs from the antique, popular among the later Carolingian and the Ottonian ivory carvers. The following parallels may be found in Goldschmidt: Ionic capitals (pl. XXIII); "gadrooned" dome (with finial, pl. III); acanthus filling of spandrels (pl. XVII); inverted acanthus spray (pl. XLV).

Both ornament and figure style on the Morgan pyxis are more developed than in the Metz ivories catalogued by Goldschmidt, and I should therefore incline to assign the pyxis to a Rhenish atelier of the eleventh century.

Princeton University
Department of Art and Archaeology

G. M. Freund Jr.

¹ In the Princeton photograph of the pyxis Peter appears to be bearded.

² Goldschmidt, pl. XXIV.

³ Goldschmidt, pl. XXV.

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SAINT VERONICA TAPESTRY PANEL

Collection of George and Florence Blumenthal, New York

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME VIII NUMBER IV · JUNE MCMXX

A SAINT VERONICA TAPESTRY PANEL OF ABOUT 1525



INCLUDED in the collection of George and Florence Blumenthal in New York is a small tapestry of great interest and of the finest quality. It was woven in Flanders, most probably in Brussels, and represents Saint Veronica in a beautifully composed landscape, consisting of trees, rocks, fields, and of houses seen in the far distance. In the foreground, occupying the entire height of the panel, stands Saint Veronica richly dressed in the fashion of the time, in a red gown with a passementerie border and a full mantle of the same color draped in front and trimmed with a golden border and an embroidered collar. Gilded sandals are on her feet and on her blond hair is a turban of soft material enriched with a diadem of precious stones. She is adorned with a necklace of pearls and a pendant, and is holding, with both hands, a square piece of lace of the finest quality on which is the impression of Christ's face, bearded, with long hair, and the crown of thorns on his head.

At the left, in the far distance, a peasant is reaping the field, while at the right two shepherds witness the miracle from afar. As for the border, it is the typical Flemish border of the early sixteenth century composed of a continuous garland of fruit, leaves, various flowers and birds. The ground of the tapestry itself is also strewn with branches of flowers and leaf-work, and the weaving is profusely enriched with silver and gold threads.

The interest of the panel, besides its artistic qualities of the highest value, lies primarily in the fact that the figure of Saint Veronica reproduces exactly a figure from one of the six tapestries forming the set of "The Foundation of Rome" in the Royal Collection in Spain.¹ In this hanging, the figure instead of holding a linen with the impres-

¹ Conde de Valencia: *Tapices de la Corona de Espana*, Vol. I, pl. 43.

sion of Christ's face, holds a large jewelled necklace. There are also some other insignificant changes—for example, the border of the mantle is different and also the embroidery on the collar—the hair in the Madrid figure is also somewhat differently arranged, showing more from under the headdress and falling around her neck in curly strands. Otherwise everything is the same—the pose is identical; the costume is the same and the folds of the gown as well as of the mantle are similarly arranged. Even the position of the hands and feet is the same.

The tapestries in Madrid are attributed in the catalogue of this Collection² to Bernard van Orley. Conde de Valencia bases his opinion on the fact that there are in the National Museum in Munich four designs representing the "Foundation of Rome" and signed and dated by the famous artist.³ It must however be acknowledged that the tapestries have nothing in common with the designs which represent the same subject but in a different way. On the other hand Bernard van Orley's style is obvious in the Madrid tapestries and it is therefore very possible that they have been made after his designs, but not after those of the Munich Museum. Max Friedländer as well as Guiffrey are in favor of connecting the Madrid hangings with the name of Bernard van Orley.⁴ Other writers approve of it. Nothing, in fact, stands in the way of the attribution, which seems plausible.

The Saint Veronica panel points to the same artist. The attribution does not seem presumptuous. In the first place the figure of the Saint with the exception of the somewhat varied facial expression and insignificant changes noticed above is an exact replica of the figure from the Madrid tapestry and as it was woven about the same time it was probably designed by the same artist or in his atelier. Another thing which is quite possible and which we would be rather inclined to presume is that the figure in our panel may have served as a model for the figure in the large Madrid hanging. The second point speaking in favor of the attribution is the background, for we find in it, on a small scale, the same elements as in other tapestries made after authentic cartoons of Bernard van Orley, for example, in the Hunts of Maximilian and in others.

The Saint Veronica panel does not depend entirely for its artistic appreciation on the historical value aroused by the curious coincidence

² Conde de Valencia: *Tapices de la Corona de España*, Vol. 1, Description.

³ See for reproduction of the Munich designs "*Jahrbuch der Kgl. Preussischen Kunstsammlungen*" 1909, p. 156-158, fig. 41-43.

⁴ Friedländer in the "*Jahrbuch der Kgl. Preussischen Kunstsammlungen*" 1909, p. 166 and Guiffrey in "*Les Tapisseries du 12^e au 16^e siècle*," p. 138.

mentioned above. Its quality is, as we have said, of the finest. It belongs to the golden age of Flemish weaving, at the time however, when tapestries were on the verge of imitating paintings, and losing therefore little by little the essential qualities required in tapestries. The panel we are concerned with in this article is conceived in the same manner as would be a painting. It forms a thing complete in itself and has in it all the elements which a picture of the same kind would combine. However, while in a large hanging the transposition of a painting would be considered a defect from the standpoint of the weaver's art, in this small panel, destined to be seen at close view, this defect turns into a quality. The composition is well proportioned; the central figure stands out conspicuously and attracts, as it should, the principal attention. As for the landscape, it completes the scene and enhances the interest of the composition but does not overshadow the main representation.

Tapestries of this kind, woven for frontals or private chapels are not very numerous. The Louvre possesses several of them. Others are scattered in various museums and private collections. Some of these panels repeat one and the same subject with small variations as in the case of the panel representing "Christ appearing to Mary Magdalen" of which, among others, there are examples in the Louvre, in the Gaillard Collection, and in the Ryerson Collection in Chicago. As for the Saint Veronica panel, the subject, complete in itself, is quite unique. This saint appears however quite frequently in large hangings representing various religious subjects, for example, in a tapestry coming from the J. P. Morgan Collection, where the Saint Veronica is accompanied by representations of other subjects.⁵ Another representation of Saint Veronica occurs in a tapestry in Madrid representing the Passion of Christ, attributed to Bernard van Orley⁶ with which our panel shows many points of resemblance, thus bringing forward once more the name of the famous artist in connection with our attribution.

Stella Rubinstein

⁵ Reproduced in Seymour de Ricci: Catalogue of twenty Renaissance tapestries from the J. P. Morgan Collection, p. 18, pl. VII.

⁶ Reproduced in Wauters: Les tapisseries historiées à l'exposition nationale belge 1880, pl. 14, and Valencia: Tapices . . . I pl. 30.

THREE FLORENTINE FURNITURE PANELS: THE MEDICI DESCO, THE STIBBERT TRAJAN, AND THE HORSE RACE OF THE HOLDEN COLLECTION

I

I congratulate Dr. Richard Offner on making the first adequate reproduction of the superb birth-salver in the New York Historical Society which was made for the birth of Lorenzo the Magnificent (see Einstein and Monod, *Gaz. des. B-A*, Vol. xxxiii., (1905) p. 416). I regret only that the cut, (in the December number) does not include the fine frame. Dr. Offner's article, excellent as it is on the side of appreciation, does not cover all the points of interest involved. Accordingly I add something to his observations from long accumulated notes.

The *desco*, as Mr. Berenson pointed out in *Gazette des Beaux-Arts* (Vol. xv, March 1896, p. 196) was apparently made for Cosimo de' Medici, Pater Patriae, and not for Piero, Lorenzo's father. It was a grandfather's tribute. The three feathers encircled with a ring, on the back, (Fig. 1) are Cosimo's personal device, and the feathers are repeated on the front, in a recess of the frame. Besides, the Medici Arms, with 8 *palle*, are of a form earlier than Piero. Lorenzo's device is not in question. He could not have chosen it in helpless infancy.

Unhappily we do not know whether *deschi da parto* were prepared in anticipation of a birth or in celebration after it happened. Most writers, straining the ambiguous evidence of painted birth scenes, declare that the *desco* was used to carry the gifts offered to a young mother in the congratulatory ceremony very promptly imposed upon her. I used to believe this, and may somewhere have written it. But longer study has shown that birth-salvers generally split quite definitely into boy and girl subjects. For example, the Judgment of Paris or the Queen of Sheba is for a girl, the Magnanimity of Trajan or Choice of Hercules is for a boy. So unless the early Florentines had gifts of prenatal divination denied to us moderns the *deschi* were often made after birth. Lorenzo de' Medici was born on New Year's day 1449, and the Triumph of Fame is likely to have been ready within a month or so.

While I applaud Dr. Offner's caution in declining to attribute the piece, I feel that chronological and circumstantial evidence quite definitely locates it in the *bottega* of Domenico Veneziano. This

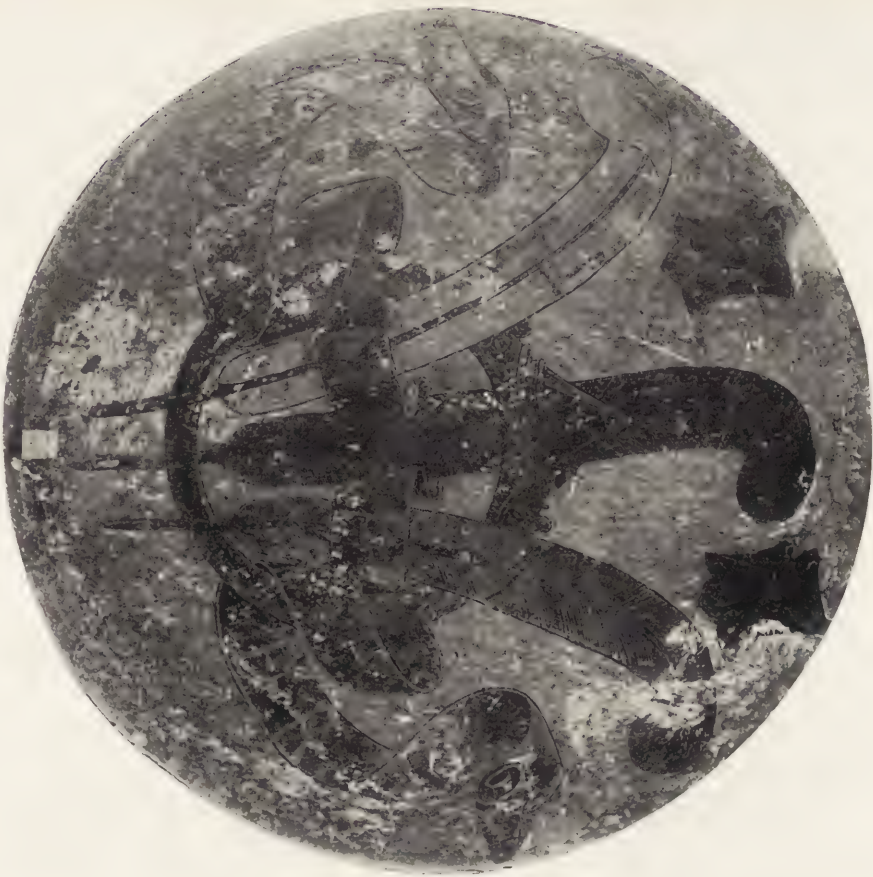
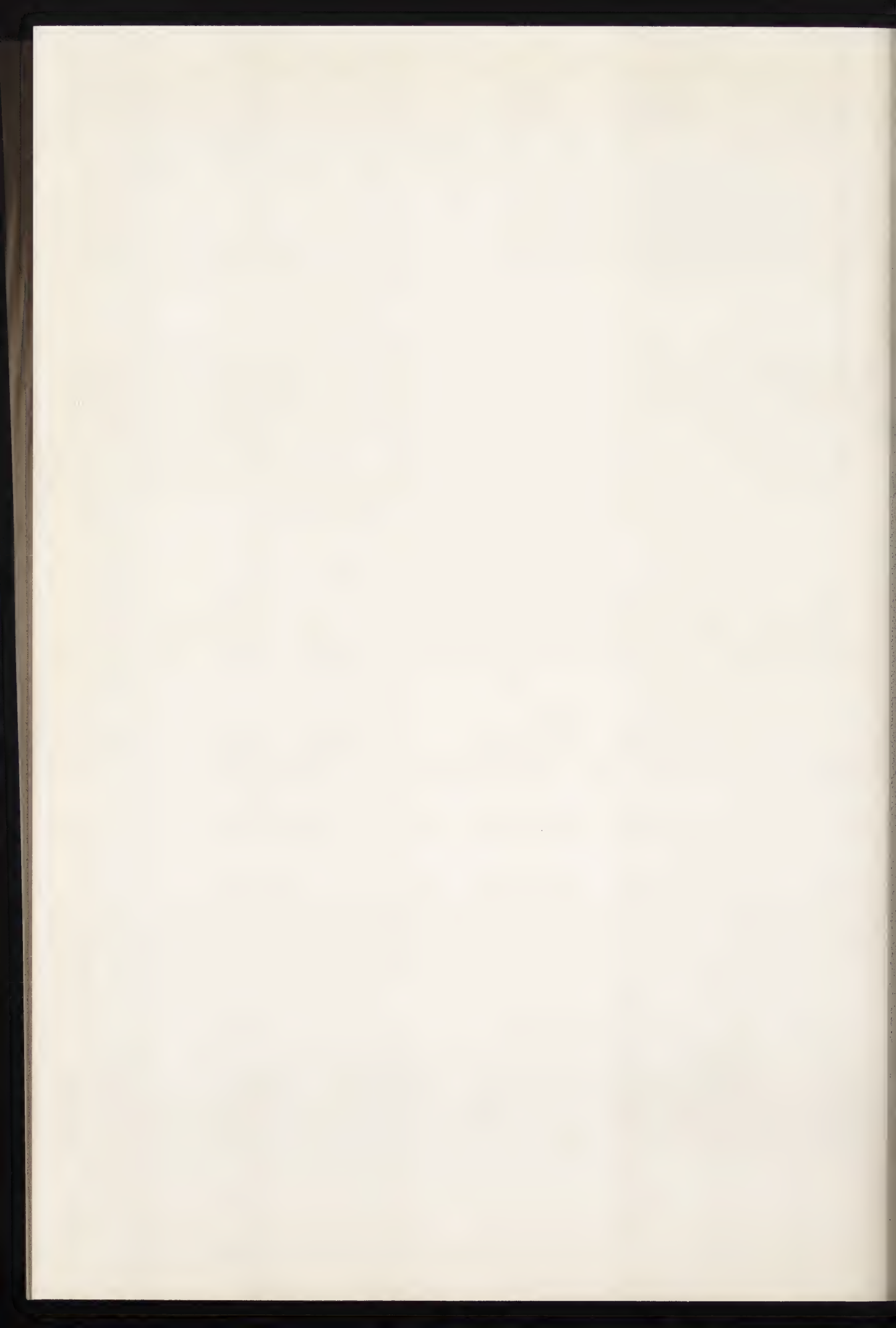


FIG. 1 BACK OF TRIUMPH OF FAME, WITH COSIMO DE MEDICI'S DEVICE
AND MEDICI AND TOURNABUONI ARMS
New York Historical Society



FIG. 2 SCHOOL OF CASTAGNO, DETAIL OF
FRESCO OF ST. EUSTACE
Santa Croce, Florence



from purely stylistic considerations, was the view of one of the finest eyes I know. William Rankin in *Rassegna d'arte*, March '07, and in the *Burlington Magazine*, October '07, advanced a view which I have only the easy and pleasant task of substantiating with more precise emphasis.

The pigments and the landscape are the deciding features. As early as 1449 only Domenico and his pupils used this schematic sort of landscape. Later it became a commonplace. Dr. Offner is in error, as Mr. Berenson was before him, in this regard. Uccello's schematism in landscape is based on natural forms, actual fields and inclosures, with a preference for rectangular elements. Every pupil or imitator of Domenico Veneziano, on the contrary, prefers arbitrary spirals, and hooked and curved patches, informal and picturesque elements of a wholly stylistic sort. This is the character of the landscape of Baldovinetti, of Antonio Pollaiuolo and of Verrocchio's *bottega*. It appears in the minor pieces conveniently grouped by Mr. Berenson under the generic name of Pierfrancesco Fiorentino. The style soon assumes a semi-naturalistic guise. Its more conventional and incisive phases come directly from Domenico. Nobody but he and such young assistants as Baldovinetti and Piero della Francesca made such landscapes as early as 1449. I may add that I fail to see the slightest concrete influence of Uccello in this panel, and must believe that his name here covers as usual certain realisms which were merely in the air.

Mr. Berenson first drew this splendid salver from obscurity. And I genuinely admire the whole-heartedness with which he heralded it as a Piero della Francesca, and one of his finest works. That kind of attribution rings true as an expression of taste. Thus it appeared in the *Gazette des Beaux-arts* for March 1896, page 197, and in the first edition of "Central Italian Painters", the next year. The second edition, ten years later, adds a prudent question mark. Meanwhile Mr. Berenson had checked up and found that Piero was pretty certainly in Umbria at the date of painting. One may add that the composition is more alert and care-free, with all its formality, than anything we know of Piero's. This brings us back to the possibilities of a rather great unknown in Domenico's *bottega*, to Domenico himself, or to his young assistant Baldovinetti. The first hypothesis may be rejected as highly unlikely. There should be other works extant by an anonymous of such distinguished quality, and especially if he belonged to the prolific class of *cassone* painters. Hypotheses

two and three are entirely compatible with each other, and lead to a satisfactory solution. I believe I can show that Baldovinetti painted on this piece, and can make it very probable that he served as executant of Domenico's design.

Turn to Baldovinetti's Baptism of Christ in the Accademia. It was painted not later than 1448, in a series mostly done by Fra Angelico. The picture, which later served Verrocchio as a model, is too accessible to need reproduction. Compare the blond, almost *plein-air* tonality of the picture, the zigzag handwriting of the fore-shortened crags at the left, the stippling touch in the hair, and, more conclusive yet, the identical flabby paws in the mailed Knights and in the Angel at the left.

Why then isn't our *desco* a Baldovinetti? Here I fall back on an intimate conviction that he was incapable of so fine an invention. Mr. Berenson, in "Studies and Criticism" (Series II) has shown that there was an early moment when, under Domenico Veneziano's leading, Baldovinetti was a sensitive artist. Even so, this *desco* transcends his otherwise known powers. Then there are good circumstantial reasons for assigning the piece to Domenico himself. He was on close terms with the Medici. His familiar letter to Piero de' Medici, from Perugia, April 1438, implies past favors from Cosimo and appeals for new gossips about current work by Fra Angelico and Fra Filippo. The next year he was called to the very important decorative task at Sant'Egidio, directing it alone till 1445. This famous hospital church was in the hands of partisans of the Medici. It was a minute's walk from Cosimo's new palace and hardly more from his occasional retreat at S. Marco. Moreover Domenico painted *cassoni*. In 1448, not more than a year before the Triumph of Fame, he received 50 florins for a pair of bride chests for Marco Parenti's daughter, who was marrying a Strozzi.

To recapitulate, the New York *desco* is in Domenico's pigments, shows his peculiar coloring and conventions of landscape, and is, at least in part, painted by his imitator and assistant, Baldovinetti. All this is borne out by the air sensed though not emphasized by Dr. Offner of its being a little thing done by a man who is used to doing big things. Whether for associative or aesthetic considerations, this is the dish of dishes. As for Domenico Veneziano, it does something to relieve him of the repute of being a mere experimenter in pigments and places him where he belongs, among the few fine designers of the early renaissance.

II

An equally instructive example of an exceptional adventure by a great artist in furniture painting is the stately chest-front in the Stibbert Museum, Florence, No. 26, which presents the familiar legend of Trajan and the Widow (Fig. 3). The subject, which illustrates the virtue of magnanimity, is common among the *cassone* painters, but I know no other example comparable to this in dignity and essential classicism. The legend was accessible in the standard school-book of Valerius Maximus and also in the "Cento Novelle Antiche". At the left, the Emperor's son has ridden down the widow's boy, at the centre she grasps the bridle of Trajan's horse and demands justice, at the right is the Emperor's train passing out of a city gate. The scene takes place before a rusticated palace and a hexagonal building akin to the Florentine Baptistery. The mere patch of sky is gold. The whole thing is of severe, energetic, and authoritative accent, unlike the average vivacious mood of the furniture painters. There are nearly effaced but finely drawn forms of animals of the chase in the foreground. Oddly this fine piece escaped Dr. Schubring's vigilance, when he was compiling his great Catalogue, though he knew most of the Stibbert pieces. The panel, which measures .42 x 1.64 cm., has never been published.

For anyone at all versed in Florentine painting about 1450, the general look of the figures immediately associates itself with Andrea del Castagno. The widow is a sister of the Sibyls from the Pandolfini Villa, and the resolute and aggressive poses of the men find their like in the poets and heroes of the same series. The veined marble is that of the Passion frescoes in Sta. Apollonia. The rearing horse and rider are nearly identical with those in the side panel of a fresco of St. Eustace in Sta. Croce (Photo. Brogi, 15, 457). This fresco is by a slavish imitator of Castagno and is dated 1460 (Fig. 2). This imitator may have been the executant of the Trajan, but for its concise and well-knit design the invention may better be credited to Andrea himself.

There is a temptation to associate this unique piece with the *bottega* of Marco del Buono, (a pupil of Castagno's) and Apollonio di Giovanni. Their shop-book was discovered by Dr. Warburg and published by Dr. Schubring. It records, unfortunately only by clients and not by subjects, scores of *cassoni* painted between 1446 and 1463. Of these some must have survived among the thousand

or more *cassoni* panels still extant, whereas the Trajan is solitary in its class. The reasonable conclusion is that Marco del Buono got merely his technical training from Castagno and did not adopt a style which after all was most ill adapted for the average needs of a furniture painter. While it is possible that the Trajan was created by Castagno's sedulous ape, the maker of the St. Eustace at Sta. Croce, the design and accent seem to transcend his powers, and it is in every way more reasonable, waiving the question of execution, to ascribe the rugged and impressive design to Andrea himself, about the year 1460. The Sta. Croce man may well have been his shop assistant at that time.

III

The few *cassone* panels which depict contemporary customs are very precious. Such are the Adimari Wedding Procession, in the Accademia, the Jarves Tournament, and the Horse Race in the Holden Collection, Cleveland Art Museum (Fig. 4). This last is from a chest the companion of which is in the Bargello. The latter shows the racers carrying the *palii*, strips of brocades for prizes, to the Baptistry on St. John's Eve. I published the Bargello chest in *Art and Decoration* for December 1915, noting that the Holden panel was its pendant. This publication was very excusably overlooked by Dr. Giacomo Di Nicola in an interesting article in the *Burlington Magazine* for June 1918, page 218. Here Dr. Di Nicola gave an illuminating commentary on the Bargello chest and cited the Cleveland piece from an old tracing in Florence, which he reproduced. He was also able to date the two chests in the year 1418 from information furnished by my brother, Rufus G. Mather. The *cassoni* were made for the marriage of Tommaso di Giovanni di Berto Fini with Giacoma di Filippo Aldobrandini, and the genealogists waver between 1417 and 1418 for the date.

A horse race pretty well speaks for itself, and the Holden piece is no exception. It is admirable in animation and variety of incident. Any horseman will admit the actual observation of the movements of the riders, and the excited throng of women and children at the finish is equally well seen. Dr. Di Nicola has effectively cited Goro Dati's slightly later chronicle for the sports on St. John's Day. Concerning the race itself Dati writes (*Istoria di Firenze*, 1735, p. 89):

Afterwards at the sound of three strokes of the great bell of the Palace of the Signoria, the racers, prepared to start, set out to run, and on the tower one sees



FIG. 4 SCHOOL OF UCCELLO, HORSE RACE ON ST. JOHN'S DAY
Holden Collection, Cleveland Museum of Art



FIG. 3 ANDREA DEL CASTAGNO OR SCHOOL, TRAJAN AND THE WIDOW
Sibbert Museum, Florence





DETAIL FROM CLEVELAND CASSONE PANEL



DETAIL FROM STIBBERT CASSONE PANEL



by the devices of the boys, which are there, who this one and that one are, (there having come from all the confines of Italy the finest Barbary racers of the world), and the one who is first to reach the palio wins it, which is carried on a triumphal car with four wheels adorned by four carved lions, Etc. * * *.

Dati adds the Palio used to be of crimson velvet ornamented worth 300 florins but has lately been "of high and low brocade of finest gold, and 600 florins or more are spent for it." Most of these details can be verified in the Cleveland panel.

The attribution of the piece offers difficulties. Dr. Di Nicola recalls the manner of Jacopo Roselli Franchi, but in the frescoes of the Bigallo, which were painted in 1445, he reveals no such knowledge of perspective. In fact it is doubtful if any Florentine painters save Masaccio and Paolo Uccello commanded as early as 1418 the passable practice of linear perspective evinced in this picture. Mrs. Berenson in her cursory review of the Holden Collection (*Rassegna d'arte* 1907, page 1ff.) ascribed the panel to Uccello's school, and there it seems safe to leave it. Uccello, if the current ascriptions are correct, was a protean creature. We sadly need a competent reconstruction of his work. The late Herbert P. Horne had unpublished excerpts from the archives which might serve towards such an end. Presumably they are in his museum at Florence.

As an illustration of a faraway, gay life, the Holden Horse Race is admirable. Right there its merits stop. It has neither the finesse nor the elaborate order of the best *cassoni*. It has the incidental interest of representing the earliest dragon rugs known to the history of art.

Frank Jewett Mather.



KRISHNA MILKING. RAJPUT, PAHĀRĪ, GARHWAL, EIGHTEENTH CENTURY
Collection of the Author

INDIAN ART IN AMERICA

PART TWO

THE KRISHNA CYCLE IN RAJPUT PAINTING

RAJPUT paintings have been classified as Rājasthānī and Pahārī according to their origin in Rājputāna and the Panjāb Himālayas. In a previous article we have illustrated a typical group of sixteenth century Rājasthānī works representing the musical modes. These were characterized by great vitality of color and draughtsmanship and the use of the most summary formulæ of representation, but particularly by the fact that the drawing, although so brilliant, is subordinated to the plastic use of color. Something of the same kind is also found in Pahārī paintings of the provincial school of Jamū: but in those of the Kāngrā valley of the late seventeenth to the early nineteenth century, now to be considered, it is the line that is essential, and the coloring, however charming, incidental. Here even the finished works are to be regarded as tinted drawings rather than as paintings. And this explains the satisfaction that one feels in regarding the numerous unfinished examples where only the background is partly colored, and the figures remain in the second state of a redrawing in brush outline over a white priming. A work of this

kind is illustrated in Fig. 1, a detail from a Rādhā-Krishna dance (Rās Līlā), showing the chorus. It will be seen that the delineation here is far more inflected and complete than in the early Rājasthānī works or in those still earlier illustrations in Jain mss. to which the latter are related. Formulæ are used, indeed, but they are far less summary. The relation to mural art appears in the long flowing line, frequently bounding a great part of the figure with a single stroke, as at Ajantā: and this becomes even more evident if such a drawing be greatly enlarged: but the coloring is daintier and tenderer than is the case at Ajantā or in Rājputāna. The whole is much raffinée, even elegant, and the effect, apart from color, is almost that of silver point, but with a certain warmth that is due to the light red underdrawing showing through the priming.

This delicacy and lyrical sweetness characterizing nearly all the work of the Kāngrā school are in accord with the poetic mysticism of the Rādhā-Krishna cycle which forms the main source of its inspiration—the spirit is of Botticelli or of Fra Angelico rather than of Giotto. The suggestion of Italian painting, indeed, is often vivid: but there can be no direct connections. The differentiation from Persian and Mughal art is self-evident: the former is an art of decoration and of pleasure, the latter of historical and representative interest, while the Rajput painting is an art of feeling and ideas. The latter is religious and uses the language of the folk, the former is secular and aristocratic.

The dominant themes of the cycle are the legends of the *enfances* of Krishna, the avatar of Vishnu, born in the great city of Mathurā, but brought up as a cowherd by foster parents in the pastoral village of Brindāban beside the Jamna, with herdsmen and milkmaids as his companions. The leading symbols are the flute of Krishna and the fact and nature of his love relations with the milkmaids, and particularly Rādhā. The flute that is ever at his lips, “resounding like a thunder cloud,” and is heard from afar by wind and wave, by men and gods alike, is “not merely the sound of a flute, but deadly venom”—the poison of a divine discontent. For Krishna is the Pied Piper of the soul; and those who hear his piping must leave their great possessions to join with him in the General Dance: they must surrender reputation to become his lovers. He is the great seducer, the bridegroom of the spirit and the flesh (for “man has no body distinct from his soul,” and form and content must be one): and so the interplay of hero and heroine reveals an esoteric meaning.

Krishna wears a human form: but those who know him under any guise, whether as son or lover, friend or foe, have seen all: "God only acts and is in existing beings or men." It is the common life of the people, the everyday doings of the village, cowsheds, pasture, riverside and forests which form the obvious subjects of representation, but things are seen as they really are, more clearly than as they seem to be. It is not an art of realism, but of reality. There is nothing to be recognized—except ourselves. It could not have been otherwise, for it is love, and not the lovers, that is finally significant: and this is why in such an art as this, or in any religious art, we feel that anything like individual representation or historic interest must inevitably introduce a discord. The parts of Rādhā and Krishna are played in every human consciousness, and not as an objective spectacle: the Līlā is not an historical event, but a spiritual drama. The seeming human figures, infinitely gracious as they are, have a definite meaning, and are far removed from *genre*. But we must also mark that we are no less far removed from allegory: this is rather imagism, where symbols are identical with the ideas they represent. We have no need to create an arbitrary symbolism to express a spiritual idea (it is ethical ideas which are represented by the symbols of iconography), for spirit and matter are one reality, only seen from differing states of consciousness. Though the water has been named a wave, it is water still.

It will seem to many that we have discussed the subject matter of Rajput painting, rather than the painting itself. But if there is any truth in what we have said, it should be impossible to separate the content from the form. The first necessitates the second, and neither has a separate being. We cannot understand, and without understanding cannot love (although we may be charmed by) any art unless we appreciate the necessity through which it came to be just what it is, and could not have been otherwise. Without an understanding of the vision we can but discuss the prosody and grammar of the prophecy: and it was not for ends like this that the artist spent himself. As Whitman says, "I do not say these things for a dollar, or to fill up the time while I wait for a boat." By this, of course, we do not mean that art should be anecdotal or didactic, but are in accord with Benedetto Croce, when he says that "art is intuition."

Ananda Coomaraswamy



FIG. 1 RĀS LĪLĀ (DETAIL). CHORUS OF MUSICIANS.
RAJPUT, PAHĀRĪ, KĀNGRĀ.
EIGHTEENTH CENTURY
Museum of Fine Arts, Boston, Mass.



FIG. 2 KRISHNA WITH THE FLUTE. RAJPUT, PAHĀRĪ, KĀNGRĀ.
SEVENTEENTH CENTURY
Museum of Fine Arts, Boston, Mass.



FIG. 3 GĪTĀ GOVINDA: KRISHNA WITH MILKMAIDS, RĀDHĀ WITH THE MESSENGER.
RAJPUT, PAHĀRĪ, KĀNGRĀ. SEVENTEENTH CENTURY
Collection of the Author



THE AUTO-RITRATTI OF FRANCA

TWO portraits of Francesco Francia have in a most extraordinary way escaped the notice of nearly all the great art authorities. Certainly one of them, and probably both are by the hand of the great master himself. The "self-portrait" which until 1858 was in the possession of the Marchese Boschi in Bologna is a well authenticated picture. The earliest evidence of it that I have been able to trace is in the MS. pages of Marcello Oretti. Oretti was a diligent recorder of the art treasures of his native city and of the little townships of the country round. The Biblioteca Comunale at Bologna possesses the series of his bulky, parchment bound MS. volumes. In Vol. 123 of these precious records is the entry—"Il ritratto di Francesco Francia fatto di sua propria mano dipinto in una Tavoletta in misura di oncie undei, e un quarto, e oncie sette e tre quarti il rame intagliato in Fiorenza da Carlo Faucij Fiorentino, e questo e in Casa Boschi in mezza figura con un anello in mano." (MS. Oretti 123, p. 164.)¹ The portrait is mentioned in two other places in these volumes. Oretti was a very careful student of art, and he did not limit his researches to Bologna; he travelled throughout Italy studying and making notes. He examined not only the pictures themselves, but also documents in archives. He thus gained an extensive knowledge of the history of art and experience which fitted him for art criticism. And he belonged to a Bolognese family distinguished in art, science and letters. Marcello Oretti was born in 1714 and died in 1787 in Bologna.

The picture was engraved by Carlo Faucci in 1763, and the inscription engraved with it records that it was in the collection of the "distinguished and noble Bolognese gentleman Valerio Boschi." The Marchese Valerio Boschi died in 1776 and the inventory and valuation of his possessions may still be consulted in the archives of the Notaries. The valuation of the pictures was entrusted to the painter Giuseppe Becchetti, of the Accademia Clementina. Our picture is catalogued as—"un quadro piccolo per l'impiedi che rappresenta il ritratto di Franco Francia da lui stesso dipinto in tavola entro cornice intagliata e dorata: cosa rara lire 800". (Archivio Notarile di Bologna Rog. Antonio Guidi, 26 settembre 1777 c. 76.)²

¹ The portrait of Francesco Francia made with his own hand, painted on wood measuring eleven inches and a quarter by seven inches and three quarters. The copper plate engraved in Florence by Carlo Faucci, Florentine. And this is in Casa Boschi: half figure with a ring in the hand.

² A small picture representing the portrait of Franco Francia, painted by himself on wood in a frame carved and gilt: a rare thing, lire 800.

The Marchese T. Boschi has not so far been able to discover for me evidence as to how long the picture had then been in the possession of his family. The picture may have been purchased by the Marchese Valerio who was a wealthy noble and a lover of art: or it may have been an inheritance from his ancestors. The name of Boschi appears in the records of Bologna before the date of Francia's birth. However until earlier evidence is discovered the date of the engraving—1763—is the earliest date with regard to the picture of which we have proof. But I think it will be admitted that the then owner—Valerio Boschi—and the art authorities of Bologna were competent judges of the authorship of the picture. Bologna was the city in which Francia lived his whole life and did his life's work. He was only quite occasionally away on the business of work for other cities. He never undertook fresco work which would have necessitated long absence from home. All the work he undertook for other cities could be executed in his own studio.

The next legal evidence with regard to the picture that we have is the catalogue made in 1857 after the death of the Marchese Valerio Boschi, great-grandson of the Valerio Boschi of the eighteenth century. This catalogue was made by the painters Napoleone Angiolini and Giuseppe Guizzardi. They valued the "self-portrait" at 120 scudi. There were 356 pictures in the collection, which included some by the best Bolognese masters of the sixteenth and seventeenth centuries: the "self-portrait" was numbered 64.

The whole collection was sold in 1858 for 9,000 scudi. And the man who paid the money was one Vito Enei. Perhaps if we consider the date and the great events that were in progress in Italy at that time it is not surprising that these valuable pictures passed from the city without any record of whither they went. Certainly when I began my search in April 1913 the highest art authorities in Bologna believed the *auto-ritratto* of Francia to be irreparably lost. I talked it over with the Director of the R. Pinacoteca and he assured me that others had tried and the quest was hopeless. But I resolved to try, and set out armed with a copy of the engraving given to me by the Marchesa Boschi in the very palace in which the portrait used to hang. It appears to be a very rare engraving. There is no copy of it among the prints of the British Museum, no copy of it either in Dresden or in Munich. The only copies I have traced are the copy in the possession of the Marchese Boschi, the one given to me, and two in the R. Pinacoteca at Bologna, not among the prints shown on the walls but among those stored in portfolios.



PORTRAIT OF FRANCESCO FRANCIA, FROM THE ENGRAVING OF THE
 PICTURE WHICH WAS IN THE POSSESSION OF THE BOSCHI FAMILY
 UNTIL 1858. THIS ENGRAVING WAS MADE BY CARLO FAUCCI



PORTRAIT OF FRANCESCO FRANCIA. FROM A PHOTOGRAPH OF THE
 PICTURE FOR MANY YEARS IN THE COLLECTION OF SIR WILLIAM
 NEVILLE ABBY, WHICH WAS SOLD AT CHRISTIE'S IN MAY, 1911



Two years search gave me no success in tracing Vito Enei. But in the June, 1915, number of the Burlington Magazine I was delighted to identify one of the illustrations of an article by Mr. Herbert Cook as clearly a reproduction from the original picture I was seeking. A note informed me that this picture had been sold at Christie's (with the rest of the collection of Sir Wm. Neville Abdy), in May, 1911. In the sale catalogue it is entered under the name of Cosimo Tura and described as "Portrait of a Gentleman." A note mentions that the picture was exhibited at Burlington House in 1881, described as "Francesco Francia, Portrait of the Painter." Clearly therefore Sir W. N. Abdy purchased the picture with its right attribution. How came it that when his pictures were sold after his death the attribution was changed? I have information that the change was made on very high authority: but it was made without knowledge of the history of the picture. Moreover I know from the high authority himself that he now no longer considers the picture to be the work of Cosimo Tura but by Francesco Cossa, or a painter of his school.

Even as an unknown portrait the little picture sold for 1,800 guineas, so it must have considerable intrinsic merit. Another high art authority tells me he believes the picture went to America. It is of very great importance in the history of art, and I am very eager to ascertain its present owner. There is no portrait of Francia among the portraits of the painters in the rooms of the Uffizi in Florence. And no portrait of Francia is shown in any of the great public galleries of Europe.

By the kindness of Signor Guido Cagnola, editor of the *Rassegna d'Arte* of Milan it has just been brought to my notice that there is a portrait of Francia in the well known private collection of Geheimrath Leopold Koppel in Berlin. It is described as "Portrait of a Young Man" and ascribed to Francesco Cossa. This picture was reproduced in the first number of the "*Archiv für Kunstgeschichte*," and Signor Cagnola identified it by comparison with the illustrations of my article in the Burlington Magazine of February 1917. I have been able to see and examine the German reproduction. It is identical in every detail. It must therefore be from the lost Boschi auto-ritratto or from an exact replica. There existed another portrait of Francia, in the collection of Comte d'Arache in Turin. This portrait was sold in Paris in 1858, at about the same date that the Boschi portrait left Bologna. It may be an exact replica. But of that I have not yet obtained proof. Which of these two is the picture owned by Geheim-

rath Koppe? I have written to inquire when and where he purchased his picture, but have not yet received an answer. But whichever portrait Koppel possesses, there remains the other to trace. And in that quest I hope for American help. Even if it should prove that neither portrait is in America, American citizens travel much and see much, and I hope they will help me to recover for the history of art these precious works of a great painter.

A little pamphlet by Guido Zucchini, tells of yet a third portrait of Francia. This picture was in the Campana collection in Rome in 1858. The catalogue with a description of it still exists and tells that this portrait was signed "Fr. Francia Aurifex." This one was probably the auto-ritratto sent by Francia to Raffaello. Raffaello's letter thanking Francia for the gift was in existence in Bologna in the seventeenth century, and the text of it has been preserved in Malvasia's "Felsina Pittrice." It is strange that no one of these three portraits is mentioned by any writer on art except the art authorities of Bologna and by Milanesi in his edition of the "Vite" of Vasari. Even Adolfo Venturi in his great work the "Storia dell'Arte Italiana" knows nothing of the "auto-ritratti" of Francia. And Crowe and Cavalcaselle make no mention of them.

Edith T. Coulson James

CHILDE HASSAM

CHILDE HASSAM has an insatiable visual curiosity, an inexhaustible interest in the world about him, and an indefatigable brush in portraying his pictorial impressions. His interest is immediate, not remote. He is an impressionist in the true sense of the term, because he is impressionable. From his earliest work we see his pictures growing out of his impressions, revealing a sensitive reaction to life. He is never introspective; he is quickened by the external aspect of nature, by a fleeting effect of light and color. His picture becomes imbued with the impulse of the moment. This heightened interest in the immediate subject he transposes to canvas and makes permanent in paint, with a skill and alacrity which seems never to fail. It is this joyous, buoyant, positive spirit, this quickened

emotion of the moment, that constitutes one of the chief charms of his work.

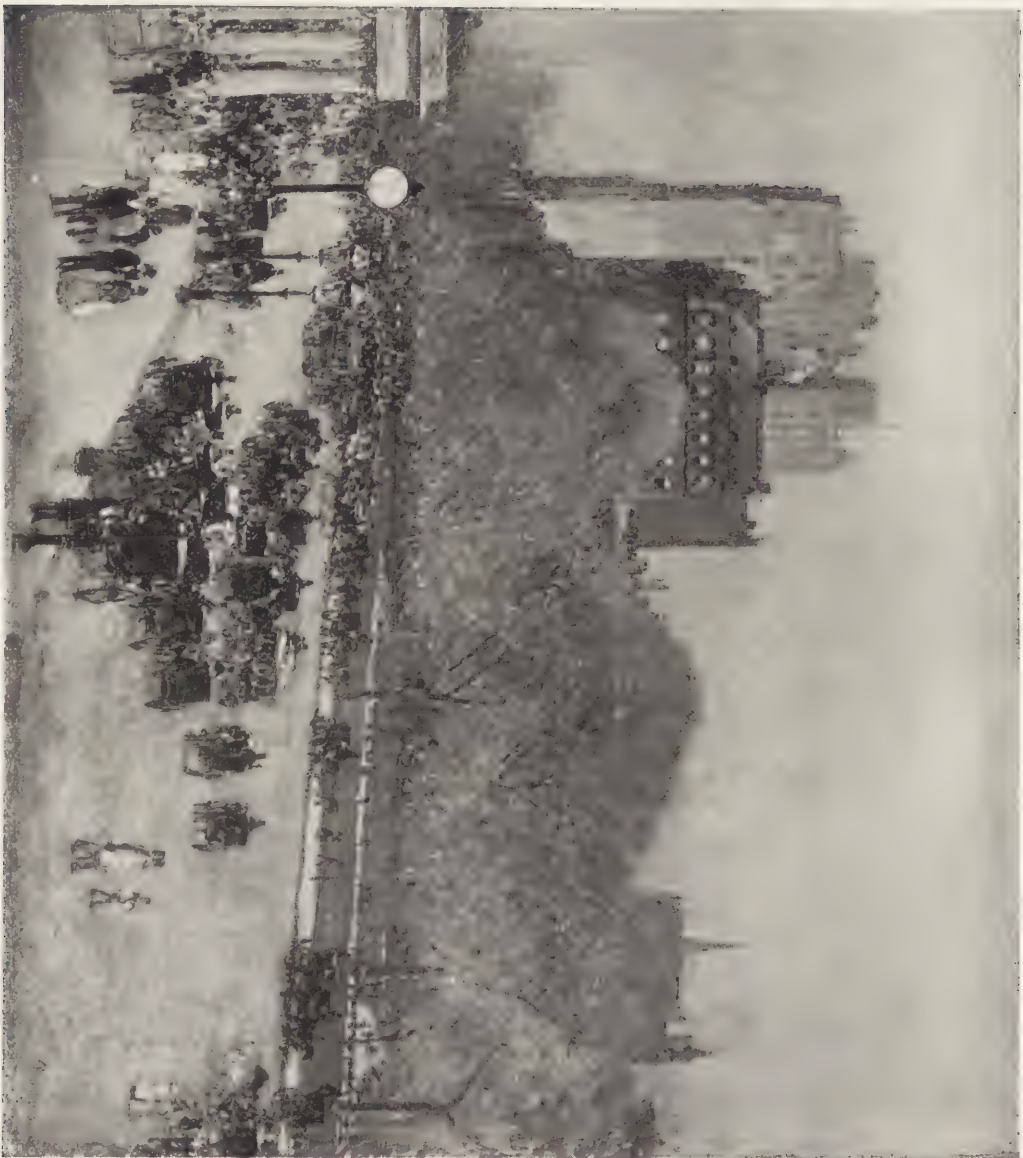
Hassam enjoys the country as nature's playground, a place for recreation rather than for toil. He is essentially a man of the city and sees the country by relation to it. One sees no echo of the melancholy mood, no evidence of the eternal struggle of contrary forces; but nature is always in holiday dress and always beautiful. His figures dream in the sunshine, or pass hurriedly by. We do not stop to know them, but look with them into the sunshine. He does not seek other environment than his own and reflects that with an intimacy that makes it his own. Nor does he indulge in the sentimental aspect of squalor, or look with sympathetic gaze upon the picturesque life of the humble. The world is a beautiful vision, rather than a penitential residence; the flowers are radiant, women but flowers in the flesh, and life something to be enjoyed not repented.

Hassam's work reflects the reactions of a normal, healthy, vigorous, yet sensitive, responsive and intelligent nature. Healthy in that it enjoys, and in expressing this enjoyment shares it with others. He combines in himself the robust qualities of man and the captivating charm of woman, the active and the passive; a sensitiveness of perception, and that will power, discipline and control which is so necessary to formulate it. This is the essence of the creative spirit. He has revealed to us the visual aspect of his own time, that time before the world became weary, before the great conflict and the aftermath; that time when ships sailed gaily bedecked and music made merry; when the world was a playground and tourists released from cares added to the pleasure of nations. It is this that adds to the gaiety of spirit and the lightness of touch. Thus we look with the artist from the open window and see the wayward Paris crowd scattered along the boulevard, or saunter along the quai and idly stopping look for some old tome in the book stalls. The formidable pile of Notre Dame, symbol of the past, looms large in reminiscent contrast to the pulsing moment. All is taken for granted and, oblivious of future woes, the world lives in its own time. The flower shop is a gay array of color where fashion adorns itself, or the fruit vender displays his wares in fascinating show and the curious little shop windows seem made for the entertainment of a painter. Or in our own beautiful land, escaping the heat of summer we seek the cool coast and from the rocks look seaward over the blue green undulating expanse and watch the never weary waves as they splash with utter

unconcern against the friendly rocks, matted in tender care, as it were, with soft sea weed and colored fragments from the world beneath. Landward the rocks weave a golden pattern against the green, flower-grown grass, and in the scintillating light of evening, slender formed nymphs in fancy drawn, decorate the scene as in an enchanted dream. No withering breath has passed this way, no cold disturbing winds of winter wreaked vengeance upon the beautiful; we do not look for the reality of earth underneath the flowered radiance of the fields; we do not find the rugged resisting rocks that repel the onward wave; time stands still in the magic of the moment. So has Hassam pictured for us that land of youth and yearning, where the river of life seen but faintly through rhythmic, supple, vine-like trees, flows gently and beautifully by.

Æsthetically Hassam is directly related to Whistler, but only inasmuch as he uses the artistic truths of his philosophy, and this indicates that he is an artistic heir of Japan, the principles of whose art are so clearly manifested in the earlier master. But if Whistler revealed to the younger generation the beauties of design, and indicated the infinite subject matter in our surrounding environment in which it could dress itself, Hassam has discovered how color is applied to pattern and has reproduced the radiance of nature in variegated hues rather than the sombre majesty of lacquer-like tones. In this he is related to Monet and thus combines in his work the two most potent leavens of the earlier generation. Monet is a master of light and has quickened the perception of its infinite manifestations in color. His pictures were as a beautiful awakening to the discernment of the young artists who went to Paris in the eighties, and who basked in the sunshine rather than haunted the dim shadows of the coming night. This Sun God was their next of kin and the younger painters worshipped at his shrine. Happily with Hassam, however, it is the quickened response to life that he transcribes rather than the mannerisms of the master.

It is the embodiment of the æsthetic idea that creates style. Space and color are the elements and the happy marriage of the two creates that effect by means of which the artist conveys his impression. Hassam is always concerned with this direct means of expression, and works within what he conceives to be the definite limitations of the means. Not content to re-embody new ideas in old forms we see the form taking new life, or the revelation of life creating new forms. It is the interest in the subject itself, rather than the associative idea that



CHILDE HASSAM: MADISON SQUARE
Property of Mr. G. F. McKinney, New York





CHILDE HASSAM: NEW YORK WINTER WINDOW



becomes the theme of the artist, and it is his endeavor to depict this theme in a manner that will best reveal its essential characteristics that forms the creative element of the composition. The design is not therefore imposed upon the subject, but grows out of it, to reveal which, *chiaroscuro*, or gradated sequence of light and dark, is eliminated and the color contrasts augmented. The arrangement is always essentially decorative, a thing of beauty in itself. Hassam composes by mass rather than by line; one is pleasurably conscious of the nice adjustment of shapes within the proportion of the canvas, and their harmonic relation to each other. The forms and the color function together, producing a beautiful sense of balance and poise. Hassam is not truly a landscape painter. He is not interested in expanse or the mysteries and magic of *aërial perspective*. His design is purely linear. Some of his happiest compositions are produced by simple contrasts of upright and horizontal, showing an instinctive understanding and an intuitive appreciation of spatial relations. He has used the great window of his studio most effectively, the upright divisions of which are deliberately arranged above the horizontal window seat giving an architectonic sense of proportion, against which the model is posed in striking silhouette, as she idly gazes over the city background of vari-colored roofs and façades. Likewise the winding river forms the theme for a series of similar compositions, wherein slender palpitating trees form the vertical pattern against the lighter water and the bank forms the basis of support.

One feels that Hassam has a natural sense of color, extending, as is seen in a retrospective glance of his work, over a wide range of the palette but at the same time thoroughly personal and peculiar to his temperament. Thus in his earliest examples we note his fondness for the various hues of light gold, blond colors, most effectively contrasted by exquisite green blues. This is later echoed in his pictures of the New England coast wherein he revels in the variegated colors of the warm sunlit rocks against the sea blue background. His subjects out of doors are light in key and pure in color, but never blatant, harsh, crude or startling. We always note a refined reserve, a modification, a modulation, a fascinating variation and an illusive and indescribable palpitation of color which attracts but does not fatigue the eye. In consequence his pictures wear well. Hassam is not a tonalist, in the limited sense in which we are inclined to use that word in American *æsthetics*, implying a variation of warm brown hues, but he is essentially a tonalist in the true sense of the term, in that all of his colors

are harmoniously related to the dominant color motive of his picture, the dominant motive being most generally in the cool colors of the palette and contrasted by the warmer colors, occupying a lesser spatial area. It is the envelopment of the objects in the light by means of which they are manifested, that creates the tonal ensemble.

In technic Hassam uses the division of colors to produce this unified, light-pervaded tone. In consequence his brushwork is small and spotted, not expressive of the material planes but the light that envelops them. This produces that palpitation of surface, that vibration of tone and scintillation of color which is so characteristic of his work. His touch is light, buoyant, spontaneous, vivacious, and is happily related to the spirit of the theme. At times, however, he has used flat brushwork in a masterly manner, as in some of the earlier Parisian street scenes, wherein we get a broad mosaic of pattern and color, of shop windows and flying flags, fruit markets, and always the animated life of the streets, push carts, cabs, street cleaners and hurried passersby. But if flat brushwork is not characteristic of his technic, he clearly understands its significance when he uses it and indicates his artistic instinct in showing that in whatever method a work is carried out it must be consistently related. His method is an intimate and integral part of his conception. It is this that clearly distinguishes his technic from factitious mannerism. A retrospective review of his work reveals this unceasing endeavor to combine in one vision the artistic intention in the design, the color and the method. This too is happily manifested in his work in other mediums. As a water colorist he has a fastidious respect for the limitations of the medium and thinks in its own peculiar terms as if water color were a soul which he cunningly helps to express itself. It is this sense of fitness and relation that characterizes the artistic instinct, that differentiates the artist from the reporter of facts, and that in the pictures of Hassam clearly reveals him as an artist.

Sewtz

THE ETCHINGS OF WILLIAM STRANG

STRANG tells us through his etchings what he thinks of life. By his intellectual grasp of the scenes he pictures, he preaches to his fellow men. Sometimes he will give us his opinion of a situation represented in a book but more often he illustrates the life he sees and knows, plainly pointing out its follies, its poverty, and its horror. Except for portraits, he rarely uses a model, which makes his work come as it were from within so that it is peculiarly full of his own personality and thought. Thus the art of Strang is the man Strang.

He loves the homely scenes of his native Scotland with its sturdy simple life. He has written poems about it, illustrating them himself. They tell us of the fellow who—

“Wi’ claes a credit to the toon
On Day o’ Rest,
And jaunty hat and shining shoon,
He to the Kirk wad cock his croon
Amang the best.”

Or how—

“His trust in Heaven gets many a shock,
And many a kelp;
Till he bethinks o’ Grey Meg Brock
The auld witch-wife below the rock—
She’ gie him help.”

Two of the first books which Strang illustrated, Burns’ poems and the Pilgrim’s Progress, were peculiarly suited to him. He loved the Scotch human homeliness of Burns but he threw over the poet’s far more emotional nature a strong intellectual grasp of each situation. In the Pilgrim’s Progress his etchings are a wonderful rendering of the book’s spirit. They are delicate, graceful, and full of simplicity. This is true of all Strang’s early work. He chose the real scenes in the book, rarely the supernatural.

However the love of the weird and unreal creeps early into both his written and graphic work. In one of his poems he says:

“Let folk wha ghaist tales disbelieve
Pass this one by;
But folk as wise, and folk as stieve,
As stout o’ heart, as firm o’ nieve,
Ken it’s nae lie.”

A feeling of the forces against which man strives, forces ever ready to take the advantage, soon pervades his etchings. Poverty and starvation haunt the plates. He excels in drawing beggars as did Legros and the problems of the poor seem always to weigh on him. After some years of etching he begins to personify the enemies of life and we see in another of the poems he has written and illustrated such scenes as an Earth Fiend actually wrestling with a farmer. Then in another of his poems, *Death and the Ploughman's Wife*, death, a skeleton dressed in his usual Strang costume, a long cape, contests unsuccessfully with a mother for her child. In many etchings since, this skeleton appears and is a present guest in the customary happenings of life.

And now the weird becomes touched with satire and the bitter of life creeps in. The skeleton surveys and laughs at man, the short period of his life, the insignificance of his fads, the real triviality after all, of so much of what constitutes life.

Then next there is a period in which Strang's work grows vigorous, strong, contorted. There is an elemental character in it and we feel the hand of the etcher telling us his ideas and working out his purposes with a pitiless force. Incidentally he now loses the power to draw women except as coarse and mannish. We see a curious instance of this in one of the illustrations for *The Rime of the Ancient Mariner*. The bride is not graceful or delicate as Strang would have made her during his early years, but rough and grotesque like any of the men in the wedding procession. This elemental character however makes the other plates wonderfully true to the weird force of the poem.

At about this time Strang made a number of illustrations for Kipling's stories of India. He seized upon the weird, the uncanny. He reveled in the ghastly and he made nearly all the characters uncivilized villains of middle age. How different from the author's idea of Englishmen, young and educated, but placed in peculiarly rough and strange circumstances. Neither does Strang give us the idea of Europeans among Hindus; we get no contrast of races, no colonial atmosphere. Men are all of one race to him, and the problem of what they are doing is what interests him.

The illustrations for *Don Quixote* done soon after those for Kipling give all the farce and humor of Cervantes. Strang makes *Don Quixote* seem to carry the interest of the pictures just as he carries the action of the book. The sharp quickness is here as is also the puppet-like feeling. These prints and those for Kipling remind us of Goya.



POTATO LIFTING
Binyon's Catalogue No. 1



MACBETH'S WITCHES
Binyon's Catalogue No. 3

It is partly due to the technique but also to the fact that in both cases they are an artist's verdict upon life.

It is only lately that Strang's work has realized its full strength. He has changed the simplicity of spirit characteristic of his early etching into a simplicity of workmanship and has united with it all his strength and elemental force. We first see this combination in the woodblock illustrations made for an edition of the Bible gotten out by the Guild of Handicraft in 1907. Afterward he seems to have gone back to copper only to throw off the shackles of acid and to work in the simplest of processes, dry-point. The elemental force and the pitiless strength are present, but into his etchings he has put the simplicity of the woodblock. Many of his newer subjects are from the Bible. They are done just in outline with rarely any effort to get values and if there is any, then it is not for the sake of values but for emphasis. Strang models now by drawing the line where two planes meet, constantly telling the tale of the form by giving the story of the outline. A few lines have taken into themselves all the functions of the thousands in each of the earlier plates. These few tell as much as did the hosts of former years and we like these prints better, for through them we learn the artist's message more directly.

This new work has all of Strang's intellectual and imaginative force combined with a new simplicity. The seriousness, the earnestness of his art is in them. In the series illustrating the crucifixion the feeling and character in the drawing of the faces have rarely been equaled in etching. The almost disproportionately large heads give an abnormal, ugly look to the scenes. Strang's ability to darken whole sections of a picture in order to throw into prominence special parts, he uses here, not according to the chiaroscuro of Rembrandt but by simply darkening one figure in a group or one head where two are together. This not only gives the emphasis needed to understand the picture but it gives artistically a very beautiful contrast of simple values exceedingly rare in etching. Then there is a peculiar quality in this last dry-point work: it gives the observer a consciousness of the metal, a feeling of how uncontrollable is the needle on smooth copper. Strangely the etcher always by accident draws the best possible line but still it leaves us with the pleasant sensation of a happy accident.

Not so characteristic of Strang as his other work nor so Scotchly artistic are the portraits of men he has etched from time to time. Technically they are made with open lines and the use of dots like

those of Van Dyke but otherwise they remind us more of Legros' portraits, only without his French delicacy.

Strang has been etching for over thirty years and has made over 500 plates. He has used practically every process, but is peculiarly successful in combinations of them. Generally his work is on copper although sometimes he uses zinc and occasionally pewter. His mezzotints are often combined with etching. Some are sand mezzotints with the surface scraped. Strang even uses the burin to make original etchings. When he does, he handles it in an unusual way, that is, with the cutting point turned back or hooked, so that the tool is no longer pushed but is drawn through the metal. This gives a slight burr but one more regular than that of dry-point. Another technical characteristic of Strang's is the frequent use of dots. Few etchers use them. Then very often his plates are done at one biting, certain parts of the picture being made darker by drawing the lines closely together. These parts of course bite rapidly because the action of the acid on the copper here generates more heat than elsewhere.

This complete mastery of the technical side of graphic work probably had its start in the years when, as an art student in the Slade school in London, he assisted Legros in his etching class. He studied in all six years under him.

In '89 Strang received a silver medal for etching at the Paris International Exhibition and later, on his graphic work, was elected an associate of the Royal Academy, where also he constantly exhibits his paintings. When the International Society of Sculptors, Painters, and Gravers was formed he became vice-president with Whistler as president. Rodin succeeded Whistler and Strang has now succeeded Rodin.

Margery Austin T. Ryerson

LOST OBJECTS OF ART IN AMERICA

PART TWO

The story of the wreckage of the property of the distinguished Boston loyalist, Dr. Sylvester Gardiner, and of his transition from affluence to poverty, culminating in the disposal of a portion of his furniture at New York and of his silver in England, is told in part in his memorial to the British Government for compensation for the loss of his estate. How Copley's portrait of the venerable doctor escaped the general wreckage is one of the mysteries of that period of stress and woe. The fact that the portrait was of little intrinsic value and was not therefore convertible into coin may be the explanation for the preservation of this and other loyalists' portraits. In one portrait, however, this fact did not deter the malicious from cutting and slashing it.

Three more references to the silver of Massachusetts loyalists will perhaps help to fill in more details in this woeful picture of the destruction of precious and hallowed family silver. Warren Pitt Lisle, of Roxbury, mourned the loss of many cherished pieces of silver, as did the revered General Timothy Ruggles, whose treasures included a silver-mounted sword, described by him as "an old friend." Sarah Church, the widow of Dr. Benjamin Church, notorious in the history of the revolution in Massachusetts, was able to bring away barely sufficient silver to pay the cost of her passage to England with her children.

It is pleasant to record, amid this melancholy catalogue of lost family treasures, the graceful act of Congress in returning to the family the silver cup and tankard of Colonel William Tyng, the loyalist, which had been stolen from his house at Falmouth (now Portland), Maine, by Colonel Samuel Thompson and others. Equally magnanimous was the permission granted to Sir William Pepperell to take away with him in his banishment from America the historical silver presented to the first Sir William Pepperell for his memorable victory at Louisburg.

American silver occasionally turns up at public auctions in London. Some of these pieces were no doubt the property of refugee loyalists.

Much of the silver brought to England from America was spared from the melting pot by the grant of temporary allowances by the

British Government to the distressed loyalists, pending the decisions of the Board of Commissioners set up by the Government to grant compensation for the loss of their real estates in America. Much had, however, gone before this decision was made.

One of the most picturesque figures in the American Revolutionary war was Mary Smith, of New York, who was not only denounced as a British spy but was also banished from her temporary home outside the city for an alleged attempt to poison General George Washington and his staff, then in occupation of her house. The unpublished inventory of her boarding house in New York indicates that it was well-furnished with good mahogany furniture and provided with a substantial amount of silver plate, all of which was sacrificed when Mary Smith sailed for England.

Addison feared that his essays in a hundred years after his death would be like "so many pieces of old plate, where the weight will be regarded, but the fashion lost." The essayist's words may be applied to thousands of ounces of old silver plate in the American Revolutionary War—the weight was regarded, but the fashion, beauty, and historical associations were disregarded and forever lost.

Henry Barnes, a conspicuous loyalist, of Marlborough, Massachusetts, left behind him in his flight from his comfortably furnished house a quantity of furniture and six family portraits. Three of these portraits would seem to have survived and have descended to Miss Susan B. Willard.

The revered rector for thirty years of the historic King's Chapel at Boston, Rev. Dr. Henry Caner, a cultured and pious ecclesiastic with High Church and Tory leanings, a scholar and a gentleman, fled from Boston, leaving his portrait by Smibert, portraits of the King and Queen, presumably George III and Queen Charlotte, and a painting of the Last Supper, ascribed by Dr. Caner to Leonardo da Vinci, as well as his library of over 10,000 works. Dr. Caner's portrait by Smibert has probably been lost for ever, but its identification is rendered easy, in the event of its future emergence from obscurity, by the engraving done by Peter Pelham of Boston.

Dr. Caner was loth to leave the sacred Sacramental vessels, presented by King William III and Queen Mary and by George II and George III to the chapel where he had ministered for so many years, to the mercy of the mob, and while he reluctantly parted from his own treasured objects, he deemed it a bounden duty to carry these sacred silver vessels away when he accompanied the British

Army from Boston to Halifax, Nova Scotia, in March, 1776. Here he deposited them to the keeping of Rev. Dr. Breynton, rector of St. Paul's, who subsequently transferred them at the request of Dr. Caner to the Society for the Propagation of the Gospel in Foreign Parts. The writer believes from his personal examination of the vessels sent in 1790 by this Society to Trinity Church, St. John, New Brunswick (where so many American loyalist refugees have worshipped) that they are part of the services carried away by Dr. Caner.

The inventory of the goods and chattels of this pious ecclesiastic suggests as suitable for him the epitaph said to have been written by Rev. Dr. Myles Cooper, the distinguished loyalist and president of King's College, New York, for himself:

Here lies a priest of English blood,
Who, living, liked whate'er was good;
Good company, good wine, good name;
Yet never hunted after fame.

Rufus Chandler, lawyer, of Worcester, Massachusetts, at his death in London in 1823, bequeathed portraits and sketches of himself to his uncle, James Putnam, last Attorney General in Massachusetts under the Crown and after his banishment from that state a judge of the Supreme Court of New Brunswick, in whose office at Worcester Rufus Chandler was a pupil, as was also John Adams. These may be in existence today among the descendants of Judge Putnam in Canada.

Richard Clarke, the Boston merchant previously mentioned, is believed to have left behind other objects of Art besides the family group of his family, painted by his son-in-law, Copley.

Copley in June, 1774, painted portraits of Thomas Flucker, one of the Commissioners of the Customs at Boston, and of his son, Thomas, a graduate of Harvard College in the previous year, and afterwards an officer in the British Army, the artist's price being £14 each, and frames 23s. extra. These two portraits cannot now be traced; they were probably destroyed in the burning of Charlestown in June, 1775, when Thomas Flucker's home, with the furniture and silverware, was burned down.

The loyalist rector of Fairfield, Connecticut, Rev. John Sayre, records a heavy loss, not only of his "large and genteel library of the best authors in physic, history, divinity and philosophy", numbering 600 volumes, but also of "4 family pictures done to the life drawn by Mr. West, elegantly framed, cost £70 Philadelphia currency per pair."

The artist was Benjamin West, of Philadelphia, successor of Sir Joshua Reynolds as president of the Royal Academy, of which he was the first American member.

These were not the only losses of the loyalist rector of Fairfield. They also included:

"8 Pieces of Painting done on oak", which he valued at £2. 6s. 8d. each, and "6 Fancy pictures neatly framed and glazed." The inventory mentions furniture, pewter, jewelry, silks and silver ware, all testifying to his good taste. The silver Sacramental vessels of the church of Rev. John Sayre, together with his personal jewelry and silver, had been carefully packed in a trunk, which to his mortification, was captured from him by a "party of rebels" while he was in the act of conveying it for safety to one of the ships of the Royal Navy off the coast of Connecticut. Picture his feelings when he was told of the re-capture of the trunk by a party of loyalists who, in ignorance of the identity of the rightful owner, shared the plunder among themselves. Thus perished the sacred Sacramental vessels of the parish of Fairfield which had survived the burning of the town by the British by order of Tryon.

Beloved by his flock, Rev. John Sayre acted the part of a healer of the bodies as well as the souls of his parishioners, having enjoyed a great reputation as an amateur physician and surgeon. His inventory contained surgical instruments for trepanning and amputating and a stock of drugs.

Eliakim Hutchinson, of Boston, includes in his list of losses a picture of the Saviour in Pilgrimage, painted on copper, and six handsome busts of Homer, Cicero and others.

A painting called "The Choice of Hercules" is mentioned in the inventory of Thomas Apthorp of Boston.

Heavy were the losses of William Browne, colonel of militia and judge of the Supreme Court and a member of a notable family of Salem, Massachusetts, a man of opulence and generosity, a sturdy and high-minded loyalist, who in 1781 was appointed Governor of Bermuda in recognition of his loyalty. He sacrificed many important objects in his mansion house at Salem, built by his grandfather and regarded as the best house and in the best situation there.

The first attempt to found a public Art Museum in the American Colonies was made probably by Rev. Dr. Myles Cooper, president of King's College, New York—his beloved college as he called it from his exile at Edinburgh—from 1763 until his flight to England in 1776.

The history of this worthy effort began with Dr. Cooper's purchase from Copley of a picture called *The Nun with the Candle Before Her*, which he had admired in Copley's studio and which he had bought with the object of depositing it in the College Library, "as a beginning to a public collection." Copley was induced to dispose of the picture, which was apparently not from his own brush, because he too wished to encourage Dr. Cooper's project. The worthy doctor's own portrait was painted in 1768 by Copley and hangs at Columbia University.

There can be no doubt that Dr. Myles Cooper had held in remembrance the old college halls of his own University of Oxford, where he had been a fellow of Queen's before his appointment to New York, and of their collections of portraits of distinguished alumni, and that he had projected a similar scheme for King's College—a project frustrated by the War of Independence.

Colonel Richard Saltonstall, a loyalist member of a family conspicuous in the history of Massachusetts, presented a claim to the British Government (before his death in Kensington) for compensation for the loss of his property confiscated by his native state. This included "Four pictures of hunting scenes" and "Two Italian pictures."

Included among the effects of Abraham C. Cuyler, mayor of Albany, New York, were six large family pictures, which are not described in detail.

One of the most opulent families in Massachusetts was the Vassalls. William Vassall (1715–1800) of Boston bequeathed at his death in Battersea to his son William,⁴ his own portrait and that of his first wife, Anne Davis, as well as a portrait of his son, William, all drawn by Smibert. To his daughter, Sarah, wife of John Syme, merchant, of London, he left her own portrait also painted by Smibert, and to his son, Leonard, he bequeathed his (William Vassall's portrait, drawn in one picture with the said Leonard's portrait, by Copley. When this will was made in 1800 these five pictures by the American artists, John Smibert and John Singleton Copley, were stated in the will to have been in the possession of Dr. James Lloyd of Boston, but recent enquiries have failed to trace them.

Copley on his visit to Philadelphia in September, 1771 saw many pictures in the house of that generous patron of learning and of the Arts, William Allen, Chief Justice and loyalist.⁵

⁴ William Vassall had four sons named William, three of whom died young.

⁵ DUNLAP: *A History of the Arts of Design in the United States*, 1918, vol. i, p. 118.

Jolley Allen, merchant, of Boston, who died an exile in London and was buried in the graveyard of St. John's Church, Wapping, left instructions in his will that when the unhappy troubles were over in America, his body was to be disinterred and conveyed to Boston for burial in the family vault, No. 17, under King's Chapel, where he had been a worshipper. He bequeathed his own portrait and that of his wife, Eleanor, to his eldest son, Jolly, as heirlooms.

The last notice of pictures which the writer proposes to make is concerned with portraits painted by Copley for one of the most beloved of men, General Isaac Royall, of Medford, Massachusetts. For this distinguished loyalist, Copley painted his portrait and one of his wife; portraits of Mr. Mackintosh and his wife, who were connections of General Royall's wife, Elizabeth Mackintosh; and also did a crayon portrait for Miss Polly Royall.⁶

This article takes no account of the pictures, silver and furniture in the houses of such prominent and wealthy loyalists as the De Lanceys, Van Cortlandts and the Philipses in New York and of many others elsewhere, or of important private libraries destroyed.

Porcelain, too, finds no place here for the reason that the inventories contain insufficient details for a general estimate of its character. "Queen's Ware" is, however, frequently mentioned.

Old Pewter was abundantly represented in inventories, as were household utensils and ornaments of brass.

Several loyalists brought away their old family Bibles, wherein were recorded the births and deaths of members of their families.

Mention should be made of a serious calamity by fire, previous to the American Revolutionary War, when the furniture and the portraits of William and Mary, Queen Anne, George I and George II and his Queen, in the house of Governor Tryon at Fort George, New York, were destroyed on 29 December 1773.⁷

E. Alfred Jones.

⁶ *Letters and Papers of John Singleton Copley and Henry Pelham, 1739-1776*: Massachusetts Historical Society, p. 284.

⁷ Hist. MSS. Comm: *Report on the American MSS. of the Earl of Dartmouth*, p. 215.

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SCHOOL OF DUCCIO: MADONNA AND CHILD
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ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME VIII NUMBER V · AUGUST MCMXX

SOME SIENESE PAINTINGS IN AMERICAN COLLECTIONS

PART ONE



NOTWITHSTANDING the keen and ever-increasing interest in the early painting of Siena which continues to manifest itself among critics and art-lovers on both sides of the Atlantic, it does not yet appear to be generally known what a really considerable number of Sienese pictures are today to be found in American collections. Of these, it is true, we have had occasion, during the past fifteen years, to illustrate, or at least to mention, more

than a few¹ while several, again, have been published recently by other writers; but the works thus noted represent, at most, hardly more than a doubtful half of the many paintings of Sienese origin at present in the United States. It may, in fact, be safely said that the material now at the disposition of the American student is sufficient to enable him to acquire, at home, a very fair first-hand knowledge of what is, to many, the most fascinating of all Italian schools of art; nor can it any longer be considered with indifference by his more fortunately situated European colleagues. The following notes, while aiming to make known a further portion of this material, are necessarily of too summary a nature to pretend to a detailed analysis of the paintings to which they refer, and still less to a critical appreciation of their various authors. Their one and only interest is to draw the student's attention—with a due regard for correctness of attribution—to a group of pictures the majority of which have so far remained

¹ For the greater part, in past numbers of the *Rassegna d'Arte* of Milan, and of the little-known *Rassegna d'Arte Senese*.

unpublished, if not wholly un-noticed. We can therefore only hope that the reader may find some compensation for their dulness in the reproductions by which they are accompanied.

The Madonna and Child of the School of Duccio in the collection of Mr. D. F. Platt of Englewood, New Jersey, has been ascribed to Segna di Buonaventura. The attribution in itself need occasion no surprise,² but it would be more than difficult to account for it on stylistic grounds. Neither in her features nor in her bodily proportions does the Virgin answer to the actual type of Segna's tall and slender Madonnas. The plump and softly-modelled Child is equally far removed from that artist's supple and energetic Bambini. Nor does the mildness of expression in the eyes and countenance of both Mother and Infant contrast less strongly with the alert and somewhat diffident gaze of Segna's figures. We might go on to note a number of other discrepancies between the picture in question and the authentic productions of its supposed author—such as, for instance, the wholly different treatment of the draperies and of the linear design—but we may save both time and words by placing beside the reproduction of the Englewood panel another of the only genuine painting by Segna at present known to us in America—the very typical Madonna in the collection of Mr. Philip Lehman at New York.³ The comparison will suffice to prove at once that the two originals could never have been painted by the same artist. Precisely who the author of Mr. Platt's panel may have been, we have no means of knowing, since the picture does not find its stylistic counterpart in any of the numerous Ducciesque paintings with which we are acquainted. We must therefore remain satisfied with the discovery of yet another member of the ever-expanding group of Duccio's anonymous followers, among whom our "ignots" deserves a place of some distinction, both for his technical ability and for his

² As in the case of Bartolo di Fredi and of Pellegrino di Mariano—in connection with later periods of Siennese art—Segna has long served the purpose of a convenient repository for almost every description of Ducciesque painting that could not plausibly be fathered upon Duccio himself. Although many years have elapsed since we first drew attention to the extraordinary multiplicity of the great Siennese master's nameless followers, it is only recently that any really systematic attempts have been made to distinguish between some of the more clearly marked personalities belonging to this very numerous group.

³ This picture was formerly the property of the Giuggioli family at Siena, and was for several years exposed as a loan, in the Siennese Gallery. Regarding another painting at present in the United States, which has recently been openly ascribed to Segna—a small portable triptych representing the Virgin and Child and scenes from the Passion, belonging to Prof. R. Langton Douglas (see Sirén-Brockwell, *Catalogue of Loan Exhibition of Italian Primitives*, New York, 1917, p. 118) we can express no definite opinion, since it is known to us only in a very diminutive and unsatisfactory reproduction. So far as we can judge by the photograph, however, this little painting, while apparently a work of uncommon decorative merit, is not by Segna. (We hear that this triptych has now been acquired by the Metropolitan Museum.)



SCHOOL OF DIJON. MADONNA AND CHILD

SCHOOL OF DIJON. ST. MARY MAGDALENE



gentle sentiment. That the picture is relatively advanced in date, is apparent from its style. We find in it, in fact, a softness of handling, as well as of expression, which already tends towards the more emancipated manner of Simone and Lippo Memmi. In all other respects, however, its author is still faithful to the pure Ducciesque tradition and remains, to all intents and purposes, a member of the older school. Apart from a serious injury which has necessitated the restoration, in past times, of a portion of the Virgin's mantle and hand, the painting is still in good condition, the flesh parts being particularly well preserved.

Another painting ascribed to Segna is the St. Mary Magdalen to be seen in the Museum at Boston. This is a panel—once a section of a polyptych and now considerably cut down and reduced in size—having for its subject the Magdalen. Here, also, the forms and features do not correspond to those of Segna, although the divergencies are less marked than in the case of the Englewood picture. Again we are in the presence of an anonymous Ducciesque artist whose hand cannot be recognized with certainty in any other known painting. The picture shows, however, a peculiar similarity in type to a large altar-piece in the Platt Collection which by certain critics has been ascribed to no less a master than Duccio himself.⁴ This altar-piece, although in our opinion most certainly not a work of Duccio, is nevertheless, with the possible exception of the beautiful little triptych in the Blumenthal Collection at New York, undoubtedly the most important Ducciesque painting at present in America, and as such deserves reproduction here, despite the fact that it has already been illustrated by us in a previous article.⁵ The affinities which it presents, in the head of the Madonna, to the Magdalen at Boston, are, it is true, not so pronounced as to point conclusively to a common origin, but they are, none the less, sufficiently remarkable to render it at least extremely likely that we have here two paintings by the same artist, albeit belonging to different phases of his development. The altar-piece at Englewood is, beyond question, a comparatively early work—at least as regards the probable date of its execution. If the Boston panel is, as we are inclined to believe, by the same hand, it must have been painted at a considerably later stage of its author's career.⁶

⁴ The picture was formerly in the sacristy of the church of the Monistero di S. Eugenio, near Siena.

⁵ See *Rossegna d'Arte*, Feb., 1913, p. 39.

⁶ That the Boston Magdalen is not by Segna will be evident at once to those who will compare it with that master's picture of the same Saint in the collection of Mr. Charles Loeser at Florence, a reproduction of which is given in the *Rassegna d'Arte* of Dec., 1913, p. 196.

By yet another anonymous painter of Duccio's school is a Madonna in the Museum at Boston, officially assigned, if we are not incorrectly informed, to Ugolino. The picture shows, one may readily admit, an undeniable resemblance, in its types and handling, to certain panels that have been connected by modern criticism with Ugolino and his immediate following, such as the polyptych, Sala I, No. 33, in the Siena Gallery, the triptych once in the little church of S. Pietro in Villore at San Giovan d'Asso near Asciano, and the altar-piece in the oratory of the Compagnia della Misericordia at San Casciano, but it is, in many respects, also closely reminiscent of the Madonna-picture belonging to the Jadini-Buoninsegni family at Pisa, which, by certain writers, has been insistently ascribed to Duccio. It is, however, sufficiently evident that the Boston panel cannot have been painted by the author of any of the above-mentioned pictures, and we must therefore content ourselves with assigning it to a nameless but not untalented member of the Ugolinesque sub-division of the Ducciesque school.

Closer, by far, than the Boston Madonna, to Ugolino's art—at least as we know it—is the half-length effigy of a bearded Apostle in the Blumenthal Collection at New York. Here the peculiarly ascetic type, with its stern glance and general austerity of expression, recalls, in a forcible manner, certain of the Saints and Prophets in Ugolino's dismembered altar-piece from S. Croce at Florence, portions of which are now dispersed between the Berlin Museum and different collections in England. Nor is the picture at New York inferior in quality to those panels. The remarkably subtle and effective silhouette, the fluent but secure design, the strong, deep colouring, and the fine technique, all betray the handiwork of an accomplished master, and not that of any ordinary pupil or imitator. Nearly related as it is to Ugolino in type and character, the painting nevertheless displays a breadth of handling—more especially in the admirably treated draperies—which is hardly in accordance with what we know of that artist's manner, and which prevents us from definitely ascribing it to his brush. We must consequently class it—at least until we have acquired a clearer knowledge of the true development of Ugolino's personal style than we at present possess⁷ with that group of works which pass, for the time being, as "Ugolinesque."

⁷ Despite much that has been written concerning him—more especially during recent years—Ugolino still remains the most ill-defined of all the more important Sienese artists of the earlier Trecento. Of the various paintings which have been ascribed to him, as being more or less closely connected in style and feeling with the surviving panels of the Santa Croce altar-piece,



SCHOOL OF UGOLINO: AN APOSTLE

Collection of George and Florence Blumenthal, New York City



SCHOOL OF DUCCIO: MADONNA, CHILD, AND SAINTS

Collection of Mr. D. F. Platt, Englewood, N. J.





AMBRGIO LORENZETTI: THE CRUCIFIXION
Collection of Mr. Paul J. Sachs, Cambridge, Mass.



SCHOOL OF DUCCIO: MADONNA AND CHILD
Collection of Mr. Philip Lehman, New York City



The immaculately preserved Madonna and Child in the collection of Mr. Philip Lehman has, we understand, been quite recently ascribed, by no less than three well-known European critics, to Duccio himself—an attribution which, to many students, will very probably seem, at first sight, fully justified. The painting comes, in fact, surprisingly close to certain of the master's works, both in its forms and in its general design. The analogies which it presents, in these respects, to the famous "Maesta" at Siena and, again, to the fragmentary Madonna in S. Maria at Montepulciano, are too evident to require pointing out. Nevertheless, we cannot bring ourselves to agree with those who would see in this picture a genuine work of Duccio's hand. In our opinion, the resemblances which it reveals to the master's manner are more superficial than real. Closely as the types of the Madonna and Child approach to those of Duccio's acknowledged works, they differ from them in a number of particulars which, slight as they may appear to the average student, are, as a matter of fact, of too pronounced a nature to be easily explained away on the score of a natural evolution of the master's style. It is, however, not so much on morphological, as on purely qualitative, grounds, that we are inclined to dispute the attribution to the celebrated Sienese "capo-scuola." To us, the picture lacks, in spite of all that may be urged in its favour, that peculiar and indescribable vitality of execution and of expression which is never missing in Duccio's authentic work. This is especially noticeable in the somewhat heavy infant, which, for all its robust proportions and its wakeful solemnity of mien, is far from possessing the deeply life-like character, the animated look, the soft and subtle modelling and essentially plastic quality, of Duccio's genuine children. The difference is less marked in the figure of the Madonna, but is, none the less, still sufficiently apparent. Careful and finished as is the technical handling of the picture, it is wanting in true spontaneity and vigour, and betrays, throughout, the hand of an able and extremely conscientious, rather than of a particularly sensitive or highly individualistic artist. In it we fail, in short, to discover any indications of Duccio's free and decisive

many are almost certainly not by his hand. The master's strongly-marked personality seems, in fact, to have drawn about it, at a fairly early period, a number of not ungifted painters, all of whom were directly influenced by his peculiar style, and who thus formed, as we have already remarked, a special sub-division of the Ducciesque School. We know of but two paintings in America which we can with any degree of safety assign to Ugolino himself—a little panel of the Prophet Daniel in the Johnson Collection (*cf.* Berenson, *Catalogue*, plate 89), and the wonderfully grand and impressive bust of an Apostle in the Lehman Collection at New York—this latter a production of the master's earlier and more purely Ducciesque phase.

touch.⁸ We need go no further in stating our reasons for assigning this painting, not to Duccio himself, but to a singularly close imitator of his manner. If, however, we must admit that the picture suffers by comparison with the authentic creations of the sovereign master to whom it has been ascribed, we need not permit the severity of the test to blind us to its undeniable merits—to the beauty of its purely Ducciesque design and to its great effectiveness as a decorative whole. In it we have a truly valuable addition to the group of paintings which represent the direct continuance of Duccio's style on the part of the more faithful and conservative of his pupils. We know, in fact, of few other pictures which come so near to an exact reproduction of Duccio's personal manner, few which reveal so scrupulous and accurate a technical finish, and certainly none that can boast a more enviable state of conservation.

The remarkable little Crucifixion by Ambrogio Lorenzetti in the collection of Mr. Paul J. Sachs has hitherto been ascribed—even by such a connoisseur as its former owner, the late Mr. C. Fairfax Murray—to Pietro Lorenzetti.⁹ The attribution is one to which we have never been able to subscribe. The stylistic evidence of the painting clearly points, in our opinion, to a work, not of Pietro, but of his younger and more celebrated brother. Not only are the types and forms essentially those of Ambrogio, but the entire spirit in which the picture is conceived and carried out is not less strongly indicative of its true author. Powerfully effective as is the artist's representation of his theme, the dramatic fervour which pervades it is disciplined and held within bonds in a manner quite foreign to the emotional and nervous style of Pietro. The sense of measure and restraint which distinguishes Ambrogio's work from that of his more impetuous and highly-strung brother, is here fully apparent. The actors in the tragedy, despite the evident intensity of their feelings, are free from all exaggeration, either of movement or expression—their attitudes are wholly natural and normal, their gestures as temperate as they are significant, their countenances free from all distortion

⁸ Let the students compare, for instance, the careful but lifeless treatment of such seemingly unimportant, although in reality very significant, details as those of the Christ Child's hair, or the folds of the Virgin's white head-cloth, with Duccio's execution of similar passages in his paintings. It is difficult for us to believe that he will fail to appreciate the very evident difference.

⁹ The picture is not to be confused with a second panel, representing the same subject of the Crucifixion, which was likewise at one time in the possession of Mr. Murray, and which, although attributed by its owner to Ambrogio, was in reality very close to Pietro in style. This latter picture was among the paintings exposed at the Exhibition of Sienese art held by the Burlington Club at London in 1904.



AMBROGIO LORENZETTI: MADONNA AND CHILD
Collection of Mr. Philip Lehman, New York City



AMBROGIO LORENZETTI: MADONNA AND CHILD
Collection of Mr. D. F. Pugh, Englewood, N. J.



or grimace. The entire scene is, in fact, treated with a certain noble reticence and grandeur wholly in keeping with Ambrogio's artistic temperament. Judged, again, simply as a design, the admirably coherent and well-balanced composition reveals a deliberate and carefully-considered arrangement and a balanced distribution of its parts, hardly to be looked for in Pietro's more extemporaneous and seemingly casual combinations. Notwithstanding the number of the figures and the limited room to which they are confined, there is here no suggestion of over-crowding or confusion; the grouping is at once compact and clear, the sense of space perfectly expressed, the contrast of line and movement attentively weighed and judged. If we turn, once again, from these more general considerations of the picture as a whole, to an examination of the separate figures, the evidence in favour of Ambrogio's authorship becomes even more decisive and clear. In by far the greater number of cases the types present the most unmistakable analogies, in both form and features, to those of Ambrogio, whereas in no single instance do we come across a head that possesses the markedly characteristic traits of Pietro's models. We should doubtless find yet another demonstration of the correctness of our attribution—if any such be needed—in the colouring of the picture, were it not that this has been so heavily veiled, by a quite unnecessary application of thick yellow varnish, as to render impossible, at least for the present, a really satisfactory appreciation of its original tonality. Apart from this by no means irremediable defect,¹⁰ the painting is in an excellent state of preservation.

Precious addition to the list of Ambrogio's works as is Mr. Sachs' little Crucifixion, it is not the only unpublished painting by the gifted Sienese master that has recently found its way to America. Equally characteristic, and in certain respects even more typically representative of its author, is the panel of the Madonna and Child belonging to Mr. Lehman, which we here reproduce for the first time.¹¹ The painting evokes an inevitable comparison with the only other Madonna picture by Ambrogio to our knowledge at present in the United States—that in the Platt Collection at Englewood.¹² Both pictures have suffered considerably from past restorations and consequent

¹⁰ We understand that, since the above note was written, the coat of varnish has been successfully removed, and that the picture itself has been temporarily loaned to the Fogg Museum by Mr. Sachs, who has furthermore accepted our attribution to Ambrogio.

¹¹ This picture was first seen by us some years ago, in the studio of an Italian painter at Florence, and was attributed at the time to Lippo Memmi.

¹² Mr. Platt's Madonna was formerly in the Monistero di S. Eugenio near Siena, and was first definitely ascribed to Ambrogio by Miss Olcott (*Guide to Siena*, 1901, p. 341).

necessary cleanings, but both are still amply illustrative of Ambrogio's broad and powerful style.¹³ Of the two, Mr. Platt's Madonna is the more imposing and monumental in design and reveals its author in his grandest phase. It belongs to the earlier—or, to speak more precisely, to the earlier middle—period of the master's activity, and cannot be very far removed in date from the great altar-piece at Massa Marittima, or from the frescoes in S. Francesco at Siena. Mr. Lehman's picture is distinguished by a greater intimacy of feeling and a more varied and mobile design. Although the Virgin here shares the pensive melancholy common to the majority of Ambrogio's Madonnas, the Child is the most nervous and purely naturalistic of all the artist's infants known to us. The comparative lightness of the forms, the greater freedom of the composition, the quality of the drawing, the profuse decoration of the Virgin's garments, all point to a work of a later date than that of the Englewood panel.

F. Mason Perkins

THE COTTAGE AMONG THE TREES

Painted by Meindert Hobbema

This country road is the old path of Peace
 That takes the tired heart home again to rest
 After the weary years of futile quest.
 How sweet it is here where the noises cease
 To watch above the drifting white cloud-fleece
 And hear the sounds of Nature we love best,
 Knowing that in this refuge of the blest
 We too have found at last Life's great Release.

The humble cottage is a home for us,
 For Time has hallowed it forevermore
 With memories of childhood's happy hours,
 And young Love's dream, so brief but glorious,
 Still haunts the waiting threshold of its door
 With the dear welcome fragrance of the flowers.

¹³ At the time of its purchase by Mr. Platt, some fifteen years ago, the S. Eugenio panel was heavily re-gilt and coarsely repaired in oils in all save its flesh parts, which were happily intact. Some idea of the appearance of the picture at the time may be had from the reproduction accompanying an article by us in the *Rassegna d'Arte* for December 1904.

TWO PANELS BY SPINELLO ARETINO

CLASSIFYING the Giottesque as decadent and justifying an interest in them merely because they possess fascinating qualities does not approach a satisfactory explanation for the importance of this group of painters of the trecento. The minor lights in a significant movement of the sixteenth or seventeenth centuries are not comparable in their import to the men of the earlier cycle, inasmuch as the direct and indirect followers of such masters as Titian and Frans Hals were at a stage of development incapable of producing examples parallel to those of the painters of the fourteenth century. To break from tradition in Giotto's time required a terrific wrench, and supreme minds and courage were necessary to accomplish this. It would have been beyond the power of any one person, however richly endowed with creative ability and supported by great courage to have asserted his independence of tradition and to have surmounted all other difficulties that a departure at this time made inevitable. It required many and unusual minds and the utmost endeavor to prepare the way for the future achievements of the Renaissance.

The advance made in composition by Orcagna and his tenderness of expression, the dignity and romantic quality of Giottino, the color and design of Bernado Daddi, the naturalness and modernity of Giovanni da Malino, the refinement, vivacity and illustrative qualities of Spinello Aretino, and the idealism and religious feeling of Don Lorenzo Monaco, were all important in the development. The contributions of even lesser men had their significance. The carrying on of Sienese tenderness fortified by Florentine strength was alone a matter of great moment.

Spinello Aretino,¹ with whom this article is chiefly concerned, was born in Arezzo around 1333 and died about 1410. In the main he follows the tradition of Giotto, but in addition he has important individual qualities. His work is very spirited and often possesses

¹ Other works by Spinello Aretino in the United States:

New York	Metropolitan Museum	Processional Banner
	Miss Belle da Costa Greene	Crucifixion
Cambridge	Fogg Art Museum	Monte Oliveto Altarpiece Madonna Enthroned with Angels
Chicago	Mr. Martin A. Ryerson	Painting originally owned by Captain Horace Morison of Boston
Providence	Rhode Island School of Design	St. Anthony the Abbot (Attributed to Spinello)
Worcester	Worcester Art Museum	Crucifixion

an unusual sense of motion as exemplified in the Battle of Ephesus against the Pagans of Sardinia in the frescoes of the Campo Santo at Pisa, and in most of his later work. His figures are individual and refined in type, and subsequent to 1390 show Siennese influence. They are painted in a dexterous, sweeping, and frequently careless manner, with a remarkably decorative, and at times monumental quality of design and color.

Added interest has been given to Spinello Aretino in this country since the Fogg Museum at Cambridge acquired and reconstructed one of his well-known altar pieces. The catalogue of the Fogg Museum collection gives full particulars concerning this important acquisition and its interesting history.

The two predella panels, belonging to Mr. Frank Channing Smith, Jr., of Worcester, and here reproduced, have but recently come to this country. They are very important examples of their period and are in unusually fine condition. Their resemblance to the frescoes which Spinello painted in the Palazzo Publico at Siena is stronger than to any earlier work, and this suggests that they were probably painted between 1408 and 1410, his most distinctive period—the one in which he shows the greatest freedom, dexterity and advance in composition. In color they are brilliant—the types expressive and spirited and boldly executed, with all the excitement of the moment recorded. His ability to endow with animation physically active figures as well as more quiescent ones, finds ample scope in recording such incidents as the beheading of SS. Cosmo and Damian, and the Crucifixion.

A brief description of the martyrdom of Cosmo and Damian will help towards an understanding of the narrative side of the pictures. These brother saints were Arabians who lived in Aegae in Silicia. They are rarely thought of separately and are invariably represented together in art and literature. According to tradition their father died early and their mother Theodora brought them up in the Christian faith. Her efforts to inculcate Christian virtues were not in vain, for they became the most holy of men, studying medicine in order to relieve suffering. The good they accomplished was without limit—they gave freely of all they had and bestowed much charity on the unfortunate, animals even being included among the objects of their benevolence.

According to the Acts, which have undoubtedly suffered much interpolation, Lysias, the governor of Aegae in the time of Diocletian,



SPINELLO ARETINO: STONING OF SAINTS COSMO AND DAMIAN

Collection of Mr. Frank Channing Smith, Jr., Worcester, Mass.



SPINELLO ARETINO: BEHEADING OF SAINTS COSMO AND DAMIAN



seized Saints Cosmo and Damian and their three brothers, Anthemius, Leontius and Laprepeus, and cast them into prison. Later, upon refusing to deny their Christian faith, they were cast into the sea, only to be rescued by angels. After being consigned to the flames, without result, they were bound to stakes and stoned, but the missiles would not reach them—indeed, it is recorded that they recoiled and hit those who had thrown them. Finally Cosmo and Damian were beheaded, apparently the one sure way to kill a holy man in those days. St. Denis was the only saint able to survive, even temporarily, this trying experience—he walked two miles with his head in his hand, after being decapitated, before he succumbed.

A characteristic of pictures of this cycle and type is that in spite of the powerful depiction of these incidents, the æsthetic qualities are not less assertive than the descriptive ones. So true is this that in contemplating such works one is almost oblivious of what is happening in the picture. At the same time, to those less susceptible to æsthetic and other abstract qualities, the narrative becomes the dominant note and appears unpleasant. Incidentally, it may be mentioned that despite the harrowing nature of the martyrdoms they were not so terrible as they seemed. The conversation which took place between Lysias, the governor, and Saints Cosmo and Damian supports this view. When, according to the Acts, Lysias' order to "bind SS. Cosmo and Damian hand and foot and torture them until they sacrifice" was carried out, they said:

"Lysias, we pray you torment us further for we suffer not."

The governor replied:

"I could persuade you to sacrifice; but now you insult both the Emperor and myself."

The first panel depicts the stage of the martyrdom where SS. Cosmo and Damian are tied to stakes and are being pelted with stones and shot at by bowmen. The stones are dropping aimlessly on either side of the saints and the arrows also miss their mark. It is an exciting and surprising moment for the persecutors. There is a remarkable combination of poise and passion. Some of the figures have stateliness while in others an entire lack of restraint is well expressed. The saints appear little perturbed but their unconcern, combined with the vehemence of the executioners and the perplexity and anger displayed in the face of the man with the beard in the left corner of the picture, not only illustrate an incident but do so with intense dramatic spirit.

In the panel just described the story is told simply; the composition and arrangement of color as well as certain exquisite passages, make for a picture of charm and decorative unity. Indeed, the mingling of brilliant vermillion-red, crimson, rose-pink, yellow, green and blue tones with darker accents is particularly effective and expressive, giving a bright and fascinating character to a subject far from gay. The action shown in the man in the left foreground preparing to throw a stone is remarkable, and is one of the very beautiful passages in color and drawing. The marksman wears a garment of a transparent rose-pink color, delicate but brilliant in tone. The folds of the drapery are sensitively painted. His stockings are brown and his hair is of the same color. The man at his back who has just thrown his missile is clad in pale pink and has reddish-brown hair, and the bowman who has shot his arrow is dressed in green with a red hat and stockings of ultra-marine blue. The other bowman is garbed in a pale pink robe, and the man with a long beard, wears a purple mantle, while his companion is robed in a light pink suit and a blue coat. The three saints are attired in robes of green and red, and SS. Cosmo and Damian have caps trimmed with brilliant vermillion. Their halos have incised decorations. In the background are rocks of a grayish-brown color, which are separated in the centre by an opening of gold.

The second panel, like the first, is gorgeous in color and depends for its gaiety, as do so many other pictures of this cycle, on its kaleidoscopic effect of color, with tones of glowing red predominating. In this picture we see the final stage in the martyrdom of SS. Cosmo and Damian. Conventional rocks or mountains, black in color with a suggestion of blue, form the background at one side of the picture, and on the other side they are light brown. The rocks are cleft by an opening of gold, partly hidden by a tree covered with brown foliage tipped with bright notes of yellow, giving animation to the background. There are two men on horseback at the left of the picture. One on a white horse with black and gold trappings is pointing his hand as though he were directing the proceedings. He wears a brown hat and a purple tunic with brown sleeves. The other man is on a brown horse with vermillion and gold harness and wears a vermillion garment. The Roman soldier with a shield, at their right, has a hat and costume of olive green. SS. Cosmo and Damian, one of whom is already beheaded, are in blue, and their executioner is attired in a crimson robe with brown stockings and black shoes,

while their companions wear respectively suits of light pink, olive green and vermillion. One of the soldiers in the centre of the picture holds a vermillion banner, and another, on the extreme right, a shield of the same color, upon which is an heraldic design.

The beauty derived from Sienese influence is in evidence in both panels. The faces are intensely interesting—some stern, some vivacious, others sublime. The figures are remarkable for their power. One notices as being particularly expressive the profile of the man on the white horse, the faces of the saints, and the decapitated head. The color is notable for its intensity and the accentuation of certain tones. The combination of all these qualities with skilful notes of gesture, gives extraordinary animation to the composition.

These panels which were for many years in Mr. Charles Butler's collection in England have been assigned to Bartolo di Fredi by Crowe and Cavalcaselle. The subsequent attribution to Spinello Aretino by Dr. Siren is much more convincing. I have accepted the subsequent attribution as the most reasonable one that can be arrived at by the process of elimination. Yet at the same time these panels possess a degree of sensitiveness, refinement of type, appreciation of character and subtlety of treatment that are not generally found in Spinello's works of established authorship. They suggest in certain ways a Sienese artist who has been stimulated at the well of Florentine achievement rather than a Florentine who has acquired Sienese grace. Indeed, they have all the characteristics of Spinello's later work—both his stern and tender qualities, but the proportions of these elements are so evenly balanced and intermingled that they not only make glaring the mistake of attributing them to Bartolo di Fredi but one feels that even the more powerful Spinello Aretino on this occasion surpassed himself. The size of each panel is 19 by 19 inches and they are remarkably well preserved.

Reynold A. Heys

A CONVERSATION PIECE
BY L. F. G. VANDER PUYL, 1787

TO the first volume of *Art in America* (pp. 104-109) it was my privilege to contribute a short paper on two "Conversation Pieces" by William Hogarth in the fine collection of British pictures of Mr. John H. McFadden of Philadelphia. Both are well-known examples of a class of picture which, if not "invented" by Hogarth, may be said to have reached perfection under the touch of his genius. As painters of "Conversation Pieces" Hogarth and Zoffany obtained in their successive generations a fame which for over a century obscured all other artists in this extremely interesting and difficult phase of portrait painting. But modern research has revealed the fact that, so far from being the only two men who achieved greatness in this respect, there were several artists, in each case contemporary, who deserved rank on the same level as Hogarth and Zoffany, to whom the works of their rivals have hitherto been ascribed. So far as Hogarth is concerned, the most formidable rival was Gawen Hamilton, an unknown Scottish portrait painter, who was "discovered" by Mrs. Hilda F. Finberg who contributed a most interesting paper on him to the sixth volume of the Walpole society publications (1917-1918), in which is reproduced the remarkable group of "An Artists' Club in London, 1735" now in the National Portrait Gallery, London. We can all be "wise after the event," and but for a curious accident, this "Conversation Piece" would have been unanimously accepted by successive generations of authorities as a most characteristic Hogarth.

The attribution of the group here illustrated of Thomas Payne, his family, and friends, which Mr. J. H. McFadden has added to his collection, would be "provisionally" conceded to John Zoffany, but for the fact that it was exhibited by the artist himself at the Royal Academy in 1788, with the simple title of "A Conversation;" but the identity of the chief figure, Thomas Payne, Sr., the bookseller (No. 8, in the center of the group seated at the table and wearing spectacles), was revealed in the critics of the Academy at the time. From both a literary and artistic view the picture is of the highest interest, and it is a matter of great regret in many ways that it was not secured for our National Portrait Gallery.

It is artistically important because it rescues from oblivion an artist of undoubted ability. But who was L. F. Gerard Vander PuyL whose own portrait is clearly seen in the group to the extreme left

of T. Payne, Sr. & Antiquities Exchange, Inc. of W. T. Payne, E. K. S. & Mr. Vander Pool, the printer. 3. Miss Payne, elder daughter.

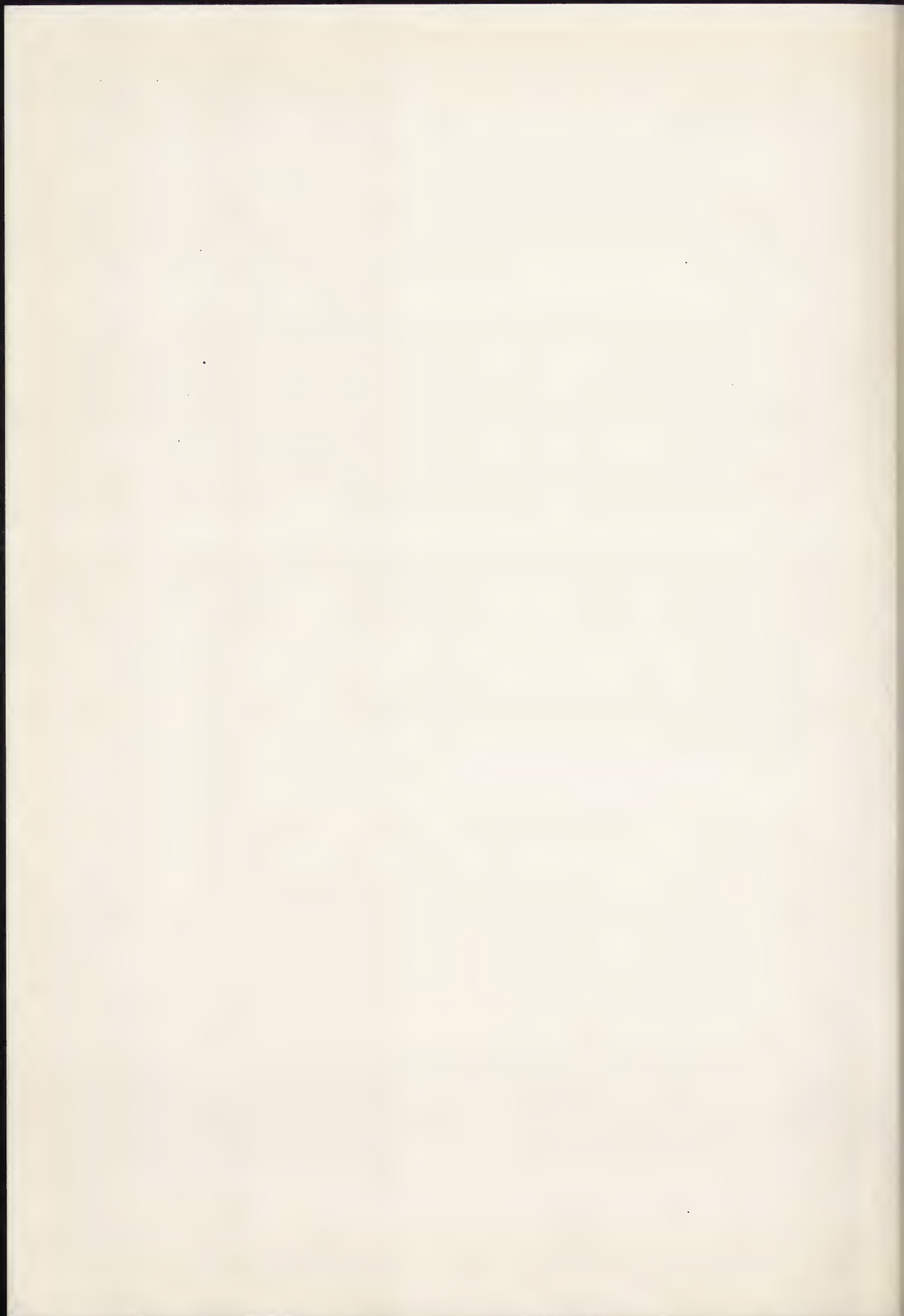
Collection of Mr. J. H. McFarquhar, Philadelphia

L. E. GERRARD VANDER POOL: THOMAS PAYNE, HIS FAMILY AND FRIENDS

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| | | | | | | (18) |



I. F. GERARD VANDER PUY: THOMAS PAYNE, HIS FAMILY AND FRIENDS (1787)
Collection of Mr. John H. McFadden, Philadelphia, Pa.



(No. 2)? His name will be searched for in vain in most of the modern dictionaries of artists, one of the few exceptions being Balkema's "Biographie des Peintres Flamands et Hollandais," Ghent, 1844. But nowhere is there anything but the meanest account of him. Briefly, he was born at Utrecht about 1750, he studied for five years under H. van Velthoven, and then from the age of twenty travelled in various countries practising the art of painting. For at least four years he lived in England, painting in 1784 a fine portrait of Dr. Anthony Shepherd, now at Cambridge University Library, England. From 1785 to 1787 he exhibited at the Royal Academy, and then there is a long blank. In 1804, after an absence of over thirty years, he returned to his native country, becoming the Director of the Academy of Design at Utrecht; in 1807 he disappeared with the cash of the Academy, and was never again heard of. Probably he changed his name, and it may be that the portraits he painted after his flight from Holland are still in existence but with his assumed name.

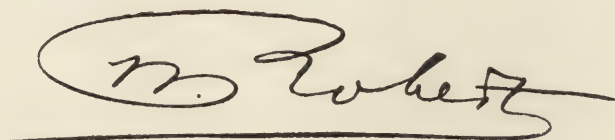
This "Conversation Piece" is also both interesting and important because nearly all the personages who figure in it were well-known in London at the time, and several were sufficiently noteworthy to find a place in the "Dictionary of National Biography." First and foremost of all is the man for whom the picture was painted and in whose family it remained until recent times—"Honest Tom Payne" (1719-1799) the most famous London dealer in second-hand books for over half a century, and not to be confused with Tom Paine, the author of "The Rights of Man," a prominent figure in the American and French Revolutions. All the great book collectors of the age foregathered at Tom Payne's shop at the Mewsgate, Charing Cross, now covered by Trafalgar Square and the National Gallery. He is surrounded by his family and friends. His wife was dead when this group was painted, but his two sons, Thomas (No. 17) and James (No. 9) are here, and both followed in their father's steps as booksellers, whilst the latter had the misfortune to be taken prisoner in Paris in 1803 and died there in 1809. Tom Payne's two daughters, Miss Payne (No. 3) and Miss "Sally" Payne (No. 14) are both mentioned in Fanny Burney's "Early Diary." The younger was married in September, 1785, to Capt. James Burney (No. 11), son of Dr. Charles Burney the celebrated musician; he served on the coast of North America on more than one occasion, sailed with Captain Cook on his second and third voyages, and, on retiring from the sea, became, like his father, an author, his "Essay on the Game of Whist," 1821, ran into many editions.

His friends were many, ranging from Dr. Johnson to Charles Lamb and Leigh Hunt. Sarah or "Sally" Payne is generally supposed to be the original of Lamb's "Sarah Battle" in his essay on "Mrs. Battle's Opinion on Whist" published in *The London Magazine* in 1821. Captain Burney died in November, 1821, whilst his widow survived until April, 1832. Their daughter Sarah Burney in 1821 married her cousin John Payne who succeeded his uncle Thomas Payne the younger in the bookselling business which was removed to Pall Mall and became known under the title of Payne and Foss. The wedding of the two cousins furnished Charles Lamb with the inspiration for his charming essay, "The Wedding," and he himself would seem to have given the bride away as proxy for her father. Vander Puyl's group hung on the walls of the bookshop of Payne and Foss in Pall Mall until 1850 when the firm ceased to exist.

The most noteworthy of Tom Payne's guests is Dr. John Burges (No. 10) who was born in 1745, and who, after graduating at Christ Church College, Oxford, became a Fellow of the College of Physicians in 1775, and was physician to St. George's Hospital for many years. He died in April, 1807, and bequeathed a valuable collection of *materia medica* to A. E. Brande who presented it two years later to the College of Physicians, London. Dr. Burges was a book collector and had a library which was sold at auction in 1807. Two of the other figures Augustus Everard Brande and Mrs. Brande (Nos. 4 and 1) are now chiefly interesting as the parents of William Thomas Brande, F. R. S. (1788-1866) the distinguished scientist who succeeded Sir Humphry Davy as Professor of Chemistry at the Royal Institution, London, in 1813. A. E. Brande was Apothecary to Queen Charlotte and was a native of Hanover. He was married to Ann Thomas on the same day and at the same place—St. George's, Hanover Square, July 5, 1773—as two other figures in the picture, Mr. and Mrs. Kramer (Nos. 16 and 5). Of Mr. and Mrs. Bale (Nos. 7 and 15), Mr. and Mrs. Pirner (Nos. 13 and 12), and Miss Thomas (No. 6) afterwards Mrs. Lambe, very few facts are known, and finally No. 18 is presumably Edward Noble, Tom Payne's chief assistant for many years.

The interests of the group run into many directions, and it would be an easy matter to fill many pages concerning the group which Vander Puyl painted over a century and a quarter ago. With one or two exceptions these are the only portraits known to exist of the various personages in the group. That alone would be interesting.

But the great and enduring value of the picture to us today is that it reveals the existence of a long forgotten artist of more than average ability; and that, moreover, the picture is a faithful representation of an English "at home" party of the latter half of the eighteenth century, made up not of lay figures but of men and women who lived and moved and had their being.



INDIAN ART IN AMERICA

PART THREE

INDIAN PAINTING, ELEVENTH TO SIXTEENTH CENTURY

OF the continuity of Indian painting between the art of Ajantā¹ (1st century B.C. to 7th century A.D.) and the earliest Rajput paintings² so far known (16th century) there is abundant proof, alike in literary references and internal evidence. But no wall surfaces (except the poorly preserved frescoes at Polonnāruva³ in Ceylon), and comparatively few manuscripts of the intervening period survive: Indian manuscripts, in any case, being very rarely illustrated. Under these circumstances the few actual documents available assume a corresponding importance. They consist of the illustrations in Nepalese and Bengālī Buddhist manuscripts,⁴ together with a few paintings in cotton, and those of the Jain manuscripts of Gujarāt.⁵ The two groups of paintings referred to belong to an art stylistically related, and derived from an older tradition to which they approximate much more closely than do most of the Rajput works: the

¹ Griffiths, J. *The paintings . . . of Ajantā*. London, 1896-7; Goloubew, V. *Peintures bouddhiques aux Indes*, Ann. du Musée Guimet, Bib. de Vulg. 1913; India Society, *Ajantā frescoes*, Oxford, 1916.

² Coomaraswamy, A.K. *Rajput Painting*, Oxford, 1916.

³ Annual Report, Archaeological Survey of Ceylon, 1909, Colombo, 1914.

⁴ Foucher, A. *L'iconographie bouddhique*, Paris 1900, 8905 (reproductions from mss. of the eleventh century).

⁵ Nahar P. C., and Ghosh, *An epitome of Jainism*, Calcutta, 1917 (reproduction from a ms., of the thirteenth century); Hütteman, *Miniaturen zum Jinacarita*, Baessler Archiv, Bd 11, heft 2, 1913; Coomaraswamy, A. K. *Notes on Jaina art*, Journal of Indian art, No. 127 (1914).

former represent the survival of a canonical art, the latter, though also plainly related to older works, confess the inspiration of an entirely fresh religious intuition and emotion. The Buddhist and Jain paintings represent the decline (stylisation) of an art: the Rajput schools are less sophisticated, and possess their own primitives.

The illustrations of Indian manuscripts are not like those in Persian books, an integral part of the page, but take the form of rectangular panels laid on the page without aesthetic relation to the script, which is often handsome enough, but not intentionally calligraphic. In the earlier manuscripts these illustrations occur on the strips of prepared palm leaf which form the leaves of the book: but after the twelfth century, more often on paper. These illustrations, in Nepal, are supplemented by more elaborate compositions painted on the inner sides of the wooden book covers. There are also painted wooden covers from Orissa.⁶

The Museum of Fine Arts, Boston, has recently acquired an important Nepalese manuscript of this type—the Buddhist sūtra known as the *Astasahasrikā Prajñāpāramitā*—dated in the fourth year of a king Gopāla-deva, probably the third of that name, and therefore about 1136 A.D. If the date referred to the Nepalese era the manuscript would have to be assigned to the latter part of the ninth century, in contradiction of the palæographic evidence. The book has eighteen small illustrations, mostly of Mahāyāna Buddhist divinities, on six of the palm leaf pages (of which the total number is two hundred and six): it has also its original painted wooden covers with representations of scenes from the life of Buddha, and other canonical subjects, together with later divinities, Tārās and Bodhisattvas.

Details from these panels are reproduced in Plate 1, and in spite of damage still exhibit the essentials of the drawing. The composition is well illustrated in the large scene representing the Assault of Māra (*Māra dharsana*), and temptation by the daughters of Māra. The Buddha—still a Bodhisattva on the night preceding the Enlightenment—is seated in the pose known as that of “Calling the Earth to witness,” in answer to the challenge of Māra, who stands to the right, beneath an umbrella of dominion, with lifted hand, questioning the right of Siddhārtha to occupy the wisdom throne: the branches of the wisdom tree, not distinguishable in the reproduction, rise above the architectural canopy framing the Buddha

⁶ Dinesh Chandra Sen, *History of Bengali Language and Literature*, Calcutta, 1911.

figure. On the far left is seen again the figure of Māra, having just loosed an arrow, which falls to the ground harmless, while other weapons have been changed into a rain of flowers. Māra appears here not so much as a demon, but very nearly in his true guise as an aspect of Kāmadeva, the Indian Eros: his shafts, however, cannot pierce the spiritual arm of the Bodhisattva. More demoniac figures, representing Māra's army, stand in threatening attitudes, occupying the small panels to the upper right and left, above the string holes.

Above, to right and left, appears a group of Olympian deities in the clouds. The most conspicuous is Indra, riding on his elephant Airāvata (the same that is seen in Plate II, figure 9): the figures of Śiva and Brahmā are also plainly distinguishable. On the left hand these gods are approaching the scene, with hands uplifted in wonder: on the right they are departing in terror, for not one dared stand by the Bodhisattva during Māra's terrible assault. The figures of seated arhats to right and left of the Bodhisattva are out of place in the scene: for the Bodhisattva remained alone, and had as yet no disciples. But just as in the case of the representations of Māra's assault at Amarāvati, in Cave 1 at Ajantā, and elsewhere, the temptation by the three daughters of Māra is represented in combination with that of the challenge and assault on the part of their father: the figure of the Bodhisattva remained unchanged throughout, save for the stretching forth of his hand to touch the earth, in reply to Māra's challenge. Two of the lovely sirens appear on the far right, one standing next to her father raising her arms and clasping her hands in a gesture of amorous significance, while the third stands under the umbrella of Māra on the left. The three hags—one in the panel below the string hole on the right, and two on the left crawling towards a seated figure of Māra occupying the corresponding little panel on the left, may represent the same temptresses after their repulse, and now exhibiting their character in truer light. The colouring is brilliant, with white, blue, green, yellow, red and black and lighter shades and varieties of the same, but no gold: the ground is strong red, the figures of various colours according to iconographic requirement, ranging from yellow or white in the case of the higher spiritual powers and well-bred humans, to green or dark blue in the case of tamsic divinities and human beings of the lower castes. The Buddha's robe is red, the details of the canopy yellow on the red ground.

Another instructive composition appears in the Nativity scene. Here the symmetry is evident only when the whole panel is considered,

and appears in the closely corresponding representation of Queen Māyā in the Aśoka grove on the left, the two compositions being placed on either side of a central subject of equal size with the *Māra Dharsana*, and representing a Tārā with attendants. In the Nativity Queen Māyā stands in the familiar pose beneath the Aśoka tree, with one arm raised to support herself: the child is miraculously delivered from her right side, and received by Brahmā with outstretched arms. In the same composition, below to the left, appears the miracle of the "Seven Paces," taken by the Bodhisattva immediately after his birth. The remaining details reproduced in Plate I show two of a group of standing monastic figures representing the Seven Previous Buddhas, each in a canopy overshadowed by the proper tree, the eighth of the series (four on each side of the *Māra Dharsana*) being Maitreya, the Buddha next to appear: and the Bodhisattva Mañjuśrī, riding on a blue lion, with attendant host, including many musicians. This last group occupies the extreme right hand portion of the panel, next to the Bodhisattva Maitreya.

Turning now to the Jain paintings of which reproductions are given in Plate II, it is to be observed that these are from manuscripts of the fifteenth century, on paper, and are to be seen in the Museum of Fine Arts, Boston. There are six similar leaves in the Metropolitan Museum of Art, New York. The *Kalpa Sūtra* consists of a full life of Mahāvīra, the historical founder of Jainism, and briefer notices of the lives of his twenty-three more or less mythical predecessors: appended to this, in many cases, is the *Kālakācārya Kathā*, the edifying story of the monk Kālaka and a wicked king.

The two reproductions below (figures 8 and 9) are from the same manuscript. The first shows king Siddhārtha, the father of Mahāvīra, enthroned, with a Brahman astrologer kneeling before him, expounding the significance of the Fourteen Dreams of his Queen Trīśālā, which foretell the birth of Mahāvīra. The second represents the Tonsure of Mahāvīra, on the occasion of leaving his home and becoming a wandering monk: he is seated beneath a tree, in a rocky landscape, with high horizon and heavy clouds: he is attended by the god Indra, and is plucking out his own hair by the roots. A vacant area in the middle distance is occupied by a lotus rosette—a method of "filling space" very frequently seen in Sinhalese painting also, but not common elsewhere. An interesting feature to be observed in this manuscript and in a few others is the presence of summary marginal sketches, indicating the subject to be supplied by the



1 NATIVITY OF BUDDHA



2 PREVIOUS BUDDHAS

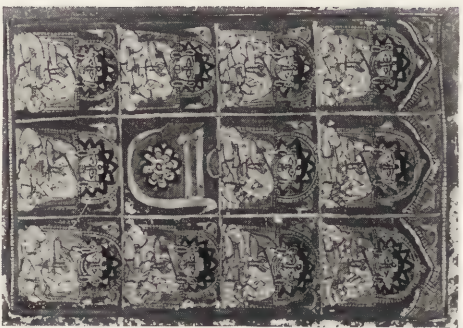


3 MAÑJUŚRĪ BODHISATTVA



4 MĀRA DHARṢAṆA





5 ELEVEN APOSTLES



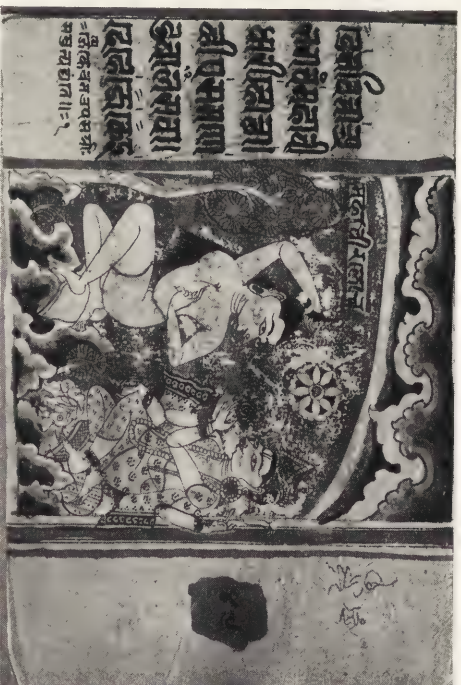
6 KĀLAKĀCĀRYA WITH SAKA KING



7 MONKS AND LION



8 INTERPRETATION OF DREAMS



9 TONSURE OF MAHĀVĪRA



painter in the space left vacant by the scribe. One is reminded of the early printed books of Europe, where space is left for an illuminated initial, the proper initial being printed in small type as a guide to the illuminator. In the present case we may suppose that the manuscript being read over to the painter, he made these notes for his own use. While all the illustrations in the present manuscript are of great interest, the Tonsure represents the finest treatment of the theme occurring in any Jain manuscript with which I am acquainted.

A group of eleven apostles is shown in figure 5: the remaining illustrations (figures 6 and 7) are from a manuscript of the *Kālakācārya Kathā*, and show respectively Kālakācārya instructing the Saka king, and a group of four monks and a lion.

In these books all the miniatures are brilliantly coloured: white, blue, yellow, red and black are in use, but not green. In some cases no gold is used, the figures being yellow, as in the manuscript first referred to above, while in others, represented in our figures 5, 6 and 7, the painting is executed on a gold-leaf ground, which is left exposed to represent the flesh. It will be remembered that the colour of flesh which most commends itself to Indian taste is spoken of as golden.

An examination of the brush outlines in the Nepalese and Jain paintings will show a likeness in quality and a resemblance in the characteristic formulae. The line is thin and even, drawn with much nervous energy, and with assurance and facility, but no intentional elegance. In both groups of paintings the formulae used for hands and features are closely related, though in the Jain examples they are more exaggerated, and the emotional suggestions less felt. The nearest correspondence in Rajput painting will be found in the sixteenth century Rājasthānī pictures of Musical Modes (Rāgas and Rāginīs),⁷ which are rather to be grouped with the early art than regarded as Rajput "primitives." The later Pahārī style is a good deal changed: it has a greater fluency, more detailed statement, and graces of its own, but it is less inevitable. In the Nepalese and Jain painting each line has its intrinsic necessity as a part of the whole, and the unity does not need to be sustained by any extra-aesthetic consideration: while in Rajput painting as a rule, the line has a more private interest, and exists for its own sake, though it can scarcely yet be called calligraphic, while the unity exists in the idea more clearly than in the composition. The more traditional and hieratic art has stylistic breeding, like that of an old family surviving in reduced circumstances,

⁷ Art in America.

while in the mass of the later Rajput painting the approach is less conventional, and often indeed, quite naive. As between the Nepalese and Jain work, we may say that the former is more emotional, the latter more intellectual: and this is what we should expect, for Mahāyāna Buddhism is impassioned and devotional, while Jainism has preserved, even to the present day, an almost unmodified detachment.

If we take together the Nepalese and Jain painting, and the early Rājasthānī Rāgas, it will be possible to form a very fair idea of the general quality and characteristics of Indian painting from the tenth to the fifteenth century. There is very highly accomplished draughtsmanship, well-knit composition, and forcible colour: and this colour, though flatly applied, has plastic value. The art is academic, but astonishingly vigorous, and has an assurance almost amounting to swagger. But it has no longer the immediate and powerful inspiration that is felt at Ajantā, it is harder and more formal: on the other hand, there is as yet no trace of the lyrical and tender mysticism of the Rajput painting of the Himalayas. The Indian idiom remains as pure as that of any Prakrit.

Ananda Coomaraswamy

J. ALDEN WEIR

A RETROSPECTIVE study of the work of J. Alden Weir reveals a great range of subjects, a wide divergence in key and color and a continual change in technic. But despite this great diversity, this constant experimentation and change of intention, one is impressed by a splendid unity of purpose which emanates only from the utmost sincerity and artistic integrity. Weir was always seeking a consummation, the form in which to embody his æsthetic idea. In 1909, Kenyon Cox writing in the *Burlington Magazine* said: "It is not likely that he will change now—he will remain to the end the student rather than the assured master of an acquired style; but he will be the genuine artist and the perfectly sincere painter he has always been." The pictures of Weir painted since that time have indicated otherwise. Before he passed he had culled the beautiful flower, the

innermost expression of his being, the delicate fragrance of which, will always be associated with his name and work.

If however we associate Weir's later work with the fulfillment of his ideal, it is apparent that in the many changes through which he passed that he had always worked out the given vein to the uttermost and that each new manifestation was the result of a previous consummation. We may justly say, therefore, that the work of each period is quite complete within itself, and the changes through which he passed are simply due to the fact that he was never content to merely repeat himself.

J. Alden Weir was born in 1852. He thus lived to see many extreme changes in the art expression of his time, with which he was more or less associated. His father, Robert W. Weir, a painter of distinction, was instructor of drawing at West Point, and in consequence the son, if not brought up in an artistic environment, became familiar as a child with the technic of the craft and the associations of the studio. This early training and discipline was of unquestioned value, and brought to his later work that freedom of manner and method which is essential to freedom of expression. The study of *A French Peasant*, dated West Point, 1875 shows that at the early age of twenty-three he had a positive control over his medium, and a great power of visual concentration. It has much of the intensity of an early Flemish master. When in 1872 Weir went to Paris to complete his studies, he was enabled by his understanding and practice to profit to the utmost by this memorable experience.

It is not unnatural therefore that we should find a French influence in his early work, but this influence springs from widely different sources, reflecting a deep study of the masters and at the same time a sympathetic and intimate appreciation of contemporary expression. Thus we remark in the early still life the happy inspiration of Chardin and an æsthetic quality quite different from the English tradition, or the materiality of the Dutch manner, on which it is often founded. There is in fact more than scientific representation as shown in an intimate appreciation of the chosen subject. The flowers are painted with an exquisite lightness of touch, a tender care in the manipulation of the paint, and are given an animation as of a living presence, whereas the copper or silver objects are rendered in a manner suggesting their quality. Form and substance are of paramount importance, light is not expressed for itself but merely as it reveals form. In consequence the key is low creating effective high lights,

the background is dark and undecorated, and the color is subdued. Simple and unpretentious in subject, small in size, the still life pictures of this period remain a perfect exemplification of the painter's craft, revealing not only a mastery of the medium, but a sensitiveness of expression and soul, without which still life is entirely unanimated.

The excellence of the still life painting of Weir can, however, be measured by earlier standards for although he added that rare and often exquisite personal touch, the general formula is patterned after previous masters. Thus the key, and color, the manner of modeling, the selection and arrangements of objects, follow in the traditional manner and although the superb way in which these little masterpieces are rendered must worthily associate Weir's name with his distinguished predecessors, they do not indicate a master who has created a style but who has followed one. The Dutch painters saw in still life a means of proclaiming their skill in exact representation, and a joy in duplicating the material blessings of the world; Chardin found it a means of escape from the world, a sanctuary of self-repose; Manet used it as a means of displaying a technical style; Cezanne found still life a means of studying the imposing manifestation of the material solid; and with Weir it is a sympathetic means of practicing his craft. As a portrait painter he was not always quickened by the personality of his subject, and in consequence has added his own thereto, but in still life he found a means of entering into the subject through the control of inanimate objects.

We must linger long over the refined and solemn beauty of the *Still Life With Roses*, with its almost austere reserve, its distinguished and imposing design and the loving and reverential spirit with which it is imbued. One may sense the fragrance of the rose before the dark portal of death.

We associate with this period of Weir's work a number of excellent portraits painted very much in the same key and color as the works in still life, in which the form is well modelled with a virile and understanding brush but in which we feel something of the conscious restraint of the professional portrait painter.

In the *Idle Hours* painted in 1888 and presented to the Metropolitan Museum in the same year we see an achievement of which the painter might well be proud, proclaiming that the American artist had not only absorbed the traditional teaching of the time but might rightly hang in company with his French contemporaries. But this

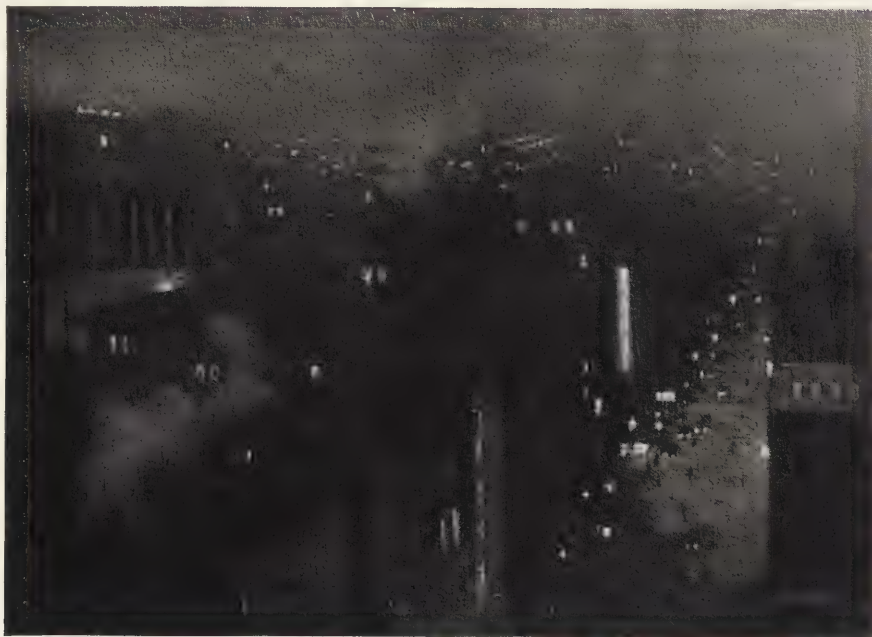
successful venture in "genre" was not repeated. The painter had but merely measured lances and retired from the field. Ten years later we have *The Gray Bodice* now hanging in the Chicago Art Museum. In a restrained scheme of flesh color, gray, white, and brown, in the impersonality of the painting and the reserve of the pose, we note something of a stylistic reflection of certain French masters of the eighteenth century. But in the background there is a putty-like application of the paint, to achieve a certain desired quality inconsistent with the painting of the figure, but noteworthy as the beginning of that synthesis which later was to be completed. We note this also in a much earlier example *The Burial of the Bird*, in which the manner is unmistakably an echo of Bastien Lepage, but in the background of which we see that more personal expression which was entirely Weir. We speak of this particularly, because Weir's ultimate style seems to be arrived at indirectly, by the back door so to speak. He is cautiously but continually peeking in at his own soul. As manifested by the technic it came by way of the background, not the subject itself. Thus we note a number of pictures which technically are of the transitional period, pictures in which the degree of representation is realized more completely in certain parts of the subject than in others where the impression of the form upon the eye functions in a different manner, examples in which the synthesis is not complete, where the desire to create the illusion of a part has overcome the conception of the whole, in short, a lack of unity as outwardly manifested in two different technics.

The Donkey Ride is like a fragment of an old tapestry. There is no chiaroscuro or sense of light, there is no direct illusion. The composition is deliberately studied and designed, there is rather a conscious effort at the unusual in the placing and space relations; the pigment is applied in a manner not expressive of the exterior quality of the subjects to differentiate substances, but rather to unite by technic in a stylistic ensemble, objects materially differentiated. This picture marks an epoch in the painter's career. He has become conscious of a deliberate synthesis, which is bringing together the many ramifications and windings of a long experience.

Henceforth he exercises more control over the inter-relation of shapes and colors, the volume that is produced by harmonic relations, the contrast that is necessary to bring into existence the most subtle and exquisite colors, and in short that preoccupation with synthetical construction, the purpose of which is to express in objective form that

illusory spirit of which we are made conscious by the inner radiance which we call intuition.

In the pictures of this ultimate style, a period covering not more than twelve or fifteen years, we see that the painter has intentionally and willingly sacrificed all of the nice objective realization of his early work, and has attained the æsthetic relation of the part to the whole, the proper functioning of the painted form when seen at the proper distance, and a splendid inter-relation of shapes and colors, which, if dissociated from their purely objective aspect, have become vividly imbued with that more vital essence which emanates from the artistic impulse. Disregarding the appearance of the exterior quality or surface of the objects represented, the painter has instead of differentiating them, given them an æsthetic relation by a similar manner of technical treatment. The paint is applied with the palette knife in small uniform strokes, giving to the surface a similar texture throughout. This treatment has nothing of the fascinating suavity of skillful brush work, the delicate and varied pressure of the hand and the expressive feeling derived therefrom, as we see it exemplified in the early work of our painter, but if it loses the personal and fascinating touch, to appreciate which we look at a picture close to, it gains when seen at a greater distance a sustained carrying power, and an imposing monumental effect. The chiaroscuro or gradated sequence from light to dark has been eliminated. The form is reduced to its utmost simplicity and a certain flatness unites the objects in a decorative ensemble. Whereas in the early work the painter has aimed at contrast of values (light and dark) and similarity of hue generally in variations of brown, he now attains a similarity or relation of values and a contrast of hues. But this contrast of hue is united and brought together by a similar degree of neutrality. In other words in his early work, following the tradition of the masters, he was seeking contrast, whereas in his later work, expressing the feeling of his own time, he was seeking relations. In summing up Weir's ultimate expression this distinction is of extreme importance, because whereas we have expressed it from the standpoint of the painter, if it is translated into that human feeling from which expression springs, we will see that it has a fundamental and intimate relation to our subject. Although robust and powerful in build and strikingly statuesque in figure, Weir was mild in temperament and a passive rather than an active or aggressive nature. One felt with Weir always a kindly sympathy.



J. ALDEN WEIR: FIFTY-NINTH STREET BRIDGE, NEW YORK



J. ALDEN WEIR: THE PEACOCK FEATHER
Collection of Mr. Charles L. Baldwin, New York





J. ALDEN WEIR: THE SHADOW



J. ALDEN WEIR: STILL LIFE—ROSES



This intimate relation, this affinity which was so characteristic of the man, is the very soul which we see reflected, as it were, in his pictures, and it is this which gives to his ultimate expression that unity and mysterious something, which we characterize as style. One recalls the French expression, "Le Style c'est l'homme," or when Courbet said, "La Peinture, c'est moi; la Nature c'est moi; la Vérité, c'est moi," we realize that for mortals, truth is only what we can comprehend, and in art we see the manifestation of that comprehension. It is this that makes the expression of Courbet a reality; it is this that makes the expression of Weir a reality; although their expressions are as different as their natures were different.

Trained as a portrait and figure painter, it was not until later in life that Weir became interested in landscape painting. This he approached, not from the traditional standpoint, as was the case in his education as a figure painter, but from the viewpoint of his contemporaries who were imbued with the impressionistic impulse. Weir was by no means an innovator. He was interested in the various expressions of his time because he was receptively disposed. His work in landscape played a decisive part in his schematic development as a figure painter. In landscape he employs the suggested generalization of form of the impressionistic school, the high cool key of color, the reduction of value contrasts, diffused light, and atmospheric rather than local coloring. He was not a creative or versatile colorist, although he had a decidedly personal color sense. His *New England Factory Village* painted in 1897, defines a color scheme which he employed with variations in most of his later landscapes. A gray-blue green of uniform value carries the design, which is repeated in the illumined passages, in a lighter value of the same hue, slightly warmer. The sky, a gray green blue, is low in tone. The contrast to the dominant hue is seen in the gray brown of the tree trunks, and the cream white of the houses. We note a somewhat conscious modernization of the theme by the introduction of the telegraph pole in the foreground, and the factory chimney, the conscious enunciation of the creed that ugly things may be made beautiful if properly arranged. In this, however, Weir was merely echoing the platitudes of the time. In his later landscapes he did not need to depend upon these additions. We find a sincere sympathy with the simplicity and homeliness of the country in which he lived, and which he portrayed in an intimate and appreciative manner. The sky seldom plays an important part, but we feel its diffused radiance upon the landscape.

The effect is never rugged, stern, harsh, cold, powerful or dramatic. Nature, for Weir is always serene, pensive, quiet, a place to which one may retire to dream; a place of reverie. The stone walls of New England wind picturesquely through the fields, the cool shadow falls upon the ground in langourous summer weather, the trees are slender, delicate saplings, looking heavenward; the stream reflects the farther hillside; the earth is but a pleasing color with which to contrast a gray green; the outcropping rocks repeat a note of cool gray. Likewise in the fall of the year, Weir selects a scheme of relations rather than contrasts. Not the windy days, or the clear blue skys, the glorious symphony of autumn colors; but November, when the color has passed, and the gray, slender trees rise at twilight against the hillside background. It is these delicate hues of nature with which Weir clothed his figure subjects, bathed in an ethereal atmosphere. Occasionally he introduces figures in the landscape, but only as an incidental relation, and often as an afterthought as in his picture *Pan and the Wolf*, wherein the associative idea is but feebly expressed. He is more happy in the bathing figures at twilight, a theme in cool grays, with the delicate ambient light enveloping the landscape with tender radiance. Moonlight has likewise given the painter a motive with which to express the beauty of related hues. In an early example, *Moonlight—Girl with Lantern*, one may feel the influence and suggestion of Whistler but in the later pictures such as the *Plaza Nocturne* and *The Fifty-ninth Street Bridge*, Weir has given us a supreme representation of the palpitating mystery of night, the suggestion of city lights and life, and the fascinating allure of a great human habitat. With a delicacy of tonal relations which is almost ethereal, he has rendered in material pigment the immensity and the mystery of night.

Thus has our painter led us gradually, through a long series of years, through many ways and windings, always seeking that ultimate place of beauty, which when he seemed almost to have missed, he discovered in his own heart. It is a beauty of relations, perceived by a sympathetic and exquisite sensibility, it is a beauty seen through a magnetically subtle veil. It is not a beauty of contrasts comprehended by the law of opposites and maintained by balance.

Swartz

J. ALDEN WEIR'S ETCHINGS

THE etchings of J. Alden Weir were done from love. That is why they are so personal, simple, sincere. The figures are of his children, his family, and his friends; the landscapes, excepting the Isle of Man series, are the fields he often painted and in which he delighted.

His little girls have a quaintness about them, a story-book look. They are as delicate as a fancy, but they are alive and real too, as they sit absorbed in some picture book or with a big apron tied over them are busy painting. Some are often a bit shy. The little figure "On the Porch" is as illusive as a fairy princess. We are not sure she is not going to vanish any minute and we feel that she does not like to be looked at. All have the grace and dignity of royalty. His care for modeling and values we feel as care for them. They are very great etchings for they are very close to the little princesses of Velasquez.

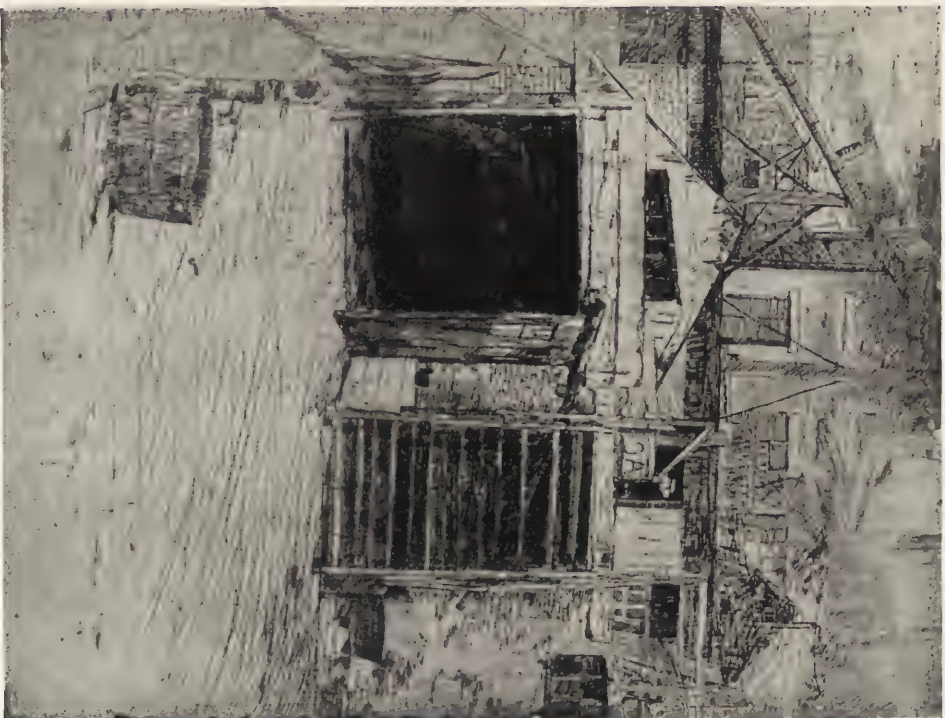
Mr. Weir and Mr. Twachtman etched often together and in many ways their work is alike. Both loved the American farm, not the great western ranch, but the ordinary eastern farm with its group of sheds about the barn and the soft green look of the meadows. Both give in their etchings the quiet feel of the country and a certain timid shyness, for the very life in the fields seems to be hiding while we gaze. Twachtman's are decorative and evanescent while Weir's have more atmosphere, more sense of the sun shining through rustling foliage, more of the constant motion of light and shade. To us the friendship will be sealed by a single etching, which is said to be a peculiarly good likeness. It is the sketch that Weir made of Twachtman and will be treasured along with his dry points of Theodore Robinson and Albert P. Ryder.

Mr. Weir was indeed a painter-graver, for he held the technique of etching ever subservient. His great respect for copper and all the wonderful things that can be done with it, never caused him to forget the artistic idea for which he might be striving and having gained this point, he never went back to clean up the plate by burnishing out the accidental places, for to him as to others they were the "record of the artist's struggle" and did not mar the result. Probably the reason he seems so often to have been experimenting is because he used each process only when it served his artistic end and never again repeating the same artistic problem, he naturally did not repeat the same method of working.

There are not very many of Mr. Weir's etchings, and few more can be printed, as many of the plates are lost and others, including most of the figures, are very frail dry points. They were all done in the late eighties and early nineties. Then he stopped because the fine drawing hurt his eyes. His work was exhibited often in the New York Etching Club to which he belonged. Within the last few years he has helped to found the Painter-Gravers of America, being a charter member and one of its first board of governors. His paintings are so well known and have received so many honors that his etchings have lately been rather overlooked. But at the Chicago World's Fair and St. Louis Exposition they received silver medals and it was truly fitting that the National Academy of Design should have had so large a group of them as a memorial to him in their last spring exhibition.

A LIST OF ETCHINGS BY J. ALDEN WEIR

- | | |
|--------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
| 1 <i>The Picture Book</i> 5" x 6 $\frac{7}{8}$ "
(2 states) | 19 <i>Portrait of Albert P. Ryder</i>
3 $\frac{1}{2}$ " x 4" |
| 2 <i>The Little Student</i> 3 $\frac{7}{8}$ " x 4" | 20 <i>The Little Artist</i> 5" x 7" |
| 3 <i>The Evening Lamp</i> 3 $\frac{3}{4}$ " x 5 $\frac{1}{4}$ " | 21 <i>Mother and Daughter</i> 5" x 6 $\frac{7}{8}$ " |
| 4 <i>Gyp and the Gypsy</i> 5 $\frac{3}{4}$ " x 7 $\frac{1}{8}$ " | 22 <i>Woman Reading</i> 5 $\frac{5}{8}$ " x 8 $\frac{1}{2}$ " |
| 5 <i>Woman Sewing</i> 3 $\frac{1}{4}$ " x 4 $\frac{1}{2}$ " | 23 <i>Resting</i> 4 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ " |
| 6 <i>Woman Embroidering</i>
2 $\frac{3}{4}$ " x 4 $\frac{1}{4}$ " | 24 <i>On the Piazza</i> 5" x 4" |
| 7 <i>My Father Reading</i> 3 $\frac{1}{4}$ " x 4 $\frac{1}{16}$ "
(4 states) | 25 <i>Copy of a Van Dyke Etching</i>
5 $\frac{3}{4}$ " x 8 $\frac{1}{4}$ " |
| 8 <i>Mother and Infant</i> 10 $\frac{3}{16}$ " x 6 $\frac{5}{8}$ " | 26 <i>Devotion, Purity, Sincerity</i>
7" x 8 $\frac{3}{4}$ " (2 states) |
| 9 <i>Sewing by Candlelight</i> 4 $\frac{7}{8}$ " x 4" | 27 <i>Portrait of a Man</i> 6 $\frac{7}{8}$ " x 9" |
| 10 <i>Figure by Window</i> 5 $\frac{1}{8}$ " x 6 $\frac{3}{4}$ " | 28 <i>Sketches of Three Heads</i>
5 $\frac{1}{4}$ " x 3 $\frac{7}{8}$ " |
| 11 <i>Little Head</i> 3 $\frac{1}{16}$ " x 4 $\frac{5}{8}$ " | 29 <i>Around the Table</i> 4 $\frac{7}{8}$ " x 3 $\frac{3}{8}$ " |
| 12 <i>Study by Night</i> 5 $\frac{1}{4}$ " x 3 $\frac{1}{16}$ " | 30 <i>Arcturus</i> 6 $\frac{7}{8}$ " x 8 $\frac{3}{4}$ "
(engraving) (4 states) |
| 13 <i>The Rocking Chair</i> 6 $\frac{5}{8}$ " x 8 $\frac{7}{8}$ " | 31 <i>Portrait of Mr. Delano</i> 7" x 8 $\frac{7}{8}$ " |
| 14 <i>Christmas Greens</i> 5 $\frac{7}{8}$ " x 7 $\frac{1}{16}$ "
(5 states) | 32 <i>Woman and Child</i> 6 $\frac{1}{16}$ " x 4 $\frac{1}{16}$ "
(2 states) |
| 15 <i>Portrait of Robert Hoe</i> 6 $\frac{7}{8}$ " x 9 $\frac{1}{4}$ "
(3 states) | 33 <i>Mother and Child</i> 3 $\frac{7}{8}$ " x 5 $\frac{3}{4}$ " |
| 16 <i>Portrait of Miss Hoe</i> 6" x 10"
(3 states) | 34 <i>Mother and Child, No. 2</i> 4 $\frac{1}{4}$ " x 6"
(2 states) |
| 17 <i>Portrait of John H. Twachtman</i>
6 $\frac{5}{8}$ " x 5 $\frac{1}{16}$ " | 35 <i>Standing Figure</i> 5 $\frac{7}{8}$ " x 7 $\frac{3}{4}$ " |
| 18 <i>Portrait of Theodore Robinson</i>
7" x 5 $\frac{1}{8}$ " | 36 <i>Head in Profile</i> 6" x 7 $\frac{7}{8}$ "
(2 states) |



THE LITTLE PUMP
(Size of the original $7\frac{1}{8}$ " high by 6" wide)



ON THE PORCH
(Same size as the original etching)



- | | | | |
|----|-----------------------------------------------------------------------------------------------|----|-----------------------------------------------------------------------------|
| 37 | <i>Large Head in Profile</i> 6" x 7 $\frac{7}{8}$ "
(2 states) | 61 | <i>Harbor at Liverpool</i> 5 $\frac{1}{4}$ " x 3 $\frac{1}{4}$ " |
| 38 | <i>Study of a Head</i> 5 $\frac{1}{8}$ " x 6 $\frac{1}{2}$ " | 62 | <i>Adam and Eve Street</i> 3 $\frac{1}{2}$ " x 4 $\frac{7}{8}$ " |
| 39 | <i>Portrait Head of a Woman</i> 5" x 7" | 63 | <i>Stone Bridge</i> 6" x 4" |
| 40 | <i>Standing Figure, No. 2</i>
7 $\frac{3}{8}$ " x 9 $\frac{7}{8}$ " | 64 | <i>Dutch Schnaps</i> 3 $\frac{7}{8}$ " x 5 $\frac{1}{4}$ " |
| 41 | <i>On the Porch</i> 4 $\frac{1}{8}$ " x 4 $\frac{3}{4}$ " | 65 | <i>Flowers in Japanese Jar</i>
2 $\frac{3}{8}$ " x 3 $\frac{3}{4}$ " |
| 42 | <i>By Candlelight</i> 6" x 9 $\frac{3}{8}$ " | 66 | <i>Bas Mendon</i> 5 $\frac{5}{8}$ " x 4" |
| 43 | <i>The Guitar Player</i> 6 $\frac{1}{4}$ " x 9 $\frac{1}{2}$ " | 67 | <i>Bas Mendon, No. 2</i> 3 $\frac{7}{8}$ " x 5 $\frac{5}{16}$ " |
| 44 | <i>Reflections</i> 5" x 6 $\frac{7}{8}$ " | 68 | <i>Statue of Liberty</i> 5 $\frac{7}{16}$ " x 3 $\frac{15}{16}$ " |
| 45 | <i>Fragment of Head</i> 3 $\frac{3}{32}$ " x 3 $\frac{1}{4}$ " | 69 | <i>Dogs on Hearth</i> 9 $\frac{1}{8}$ " x 8 $\frac{3}{4}$ " |
| 46 | <i>By the Window</i> 5" x 7 $\frac{3}{8}$ " | 70 | <i>The Little Pump</i> 5 $\frac{7}{8}$ " x 7 $\frac{1}{8}$ " |
| 47 | <i>Half Length Portrait</i> 5" x 7 $\frac{1}{2}$ " | 71 | <i>Coon Alley</i> 3 $\frac{3}{4}$ " x 5 $\frac{1}{4}$ "
(5 states) |
| 48 | <i>Portrait of a Girl</i> 3 $\frac{7}{8}$ " x 5 $\frac{3}{16}$ " | 72 | <i>Blacksmith Shop</i> 7 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ "
(2 states) |
| 49 | <i>Portrait of John F. Weir</i>
5 $\frac{7}{8}$ " x 7 $\frac{3}{4}$ "
(2 states) | 73 | <i>The Kitchen Well</i> 5" x 7 $\frac{3}{8}$ " |
| 50 | <i>Portrait of Henry C. Weir</i>
5 $\frac{7}{8}$ " x 7 $\frac{7}{8}$ "
(2 states) | 74 | <i>Washington Arch</i> 4 $\frac{7}{8}$ " x 3 $\frac{15}{16}$ " |
| 51 | <i>Robert Weir, C. E.</i> 5 $\frac{3}{4}$ " x 7 $\frac{3}{4}$ " | 75 | <i>Washington Arch, No. 2</i>
6 $\frac{15}{16}$ " x 4 $\frac{13}{16}$ " |
| 52 | <i>Dr. Robert F. Weir</i> 8 $\frac{3}{8}$ " x 10 $\frac{1}{2}$ "
(6 states, last cut down) | 76 | <i>Haystacks</i> 4 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ " |
| 53 | <i>Oriana</i> 2 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ " | 77 | <i>The Wooden Bridge</i> 7" x 5" |
| 54 | <i>A Head</i> 4 $\frac{7}{8}$ " x 4 $\frac{15}{16}$ " | 78 | <i>Neighboring Farm</i> 7 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ " |
| 55 | <i>The Little Portrait</i> 4 $\frac{1}{2}$ " x 6 $\frac{1}{8}$ " | 79 | <i>The Webb Farm</i> 7 $\frac{13}{16}$ " x 5 $\frac{7}{8}$ " |
| 56 | <i>Little Portrait, No. 2</i> 6 $\frac{3}{16}$ " x 4 $\frac{3}{16}$ " | 80 | <i>Roscoe's Barn</i> 6 $\frac{1}{4}$ " x 3 $\frac{21}{32}$ " |
| 57 | <i>Sketches</i> 4 $\frac{1}{4}$ " x 6 $\frac{1}{4}$ " | 81 | <i>The Barn Lot</i> 10 $\frac{1}{4}$ " x 7 $\frac{1}{2}$ " |
| 58 | <i>The Little Fountain</i> 5 $\frac{7}{8}$ " x 7 $\frac{7}{8}$ " | 82 | <i>Willows</i> 5 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ " |
| 59 | <i>The Little Fountain, No. 2</i>
5 $\frac{7}{8}$ " x 7 $\frac{13}{16}$ " | 83 | <i>The Land of Nodd</i> 5 $\frac{3}{8}$ " x 4" |
| 60 | <i>Liverpool Docks</i> 5 $\frac{3}{8}$ " x 3 $\frac{1}{2}$ " | 84 | <i>Hillside</i> 6 $\frac{7}{32}$ " x 4 $\frac{23}{32}$ " |
| | | 85 | <i>The Farm</i> 3 $\frac{5}{8}$ " x 2 $\frac{1}{4}$ " |
| | | 86 | <i>Woman in Black</i> 4 $\frac{7}{8}$ " x 6 $\frac{7}{8}$ " |
| | | 87 | <i>Portrait Sketch of a Woman</i>
6 $\frac{1}{8}$ " x 4 $\frac{1}{4}$ " |

ISLE OF MAN SERIES

- | | | | |
|-----|------------------------------------------------------------------------------------|------|-------------------------------------------------------------------|
| I | <i>Title Page of the Isle of Man Series</i> 5 $\frac{3}{8}$ " x 3 $\frac{7}{16}$ " | VI | <i>Sulby Glen</i> 10 $\frac{15}{16}$ " x 8 $\frac{1}{2}$ " |
| II | <i>Interior of Fisherman's Hut</i> 6 $\frac{15}{16}$ " x 4 $\frac{15}{16}$ " | VII | <i>Glebe Farm</i> 3 $\frac{1}{4}$ " x 5 $\frac{5}{8}$ " |
| III | <i>Manx Cats</i> 5 $\frac{1}{2}$ " x 3 $\frac{5}{8}$ " | VIII | <i>Street in Peel</i> 4 $\frac{1}{2}$ " x 6 $\frac{1}{4}$ " |
| IV | <i>Fisherman's Hut</i> 10 $\frac{3}{4}$ " x 8 $\frac{1}{16}$ " | IX | <i>Church in Peel</i> 4 $\frac{1}{2}$ " x 6 $\frac{3}{8}$ " |
| V | <i>Fisherman's Hut on the Hill</i> 6 $\frac{3}{8}$ " x 4 $\frac{13}{32}$ " | X | <i>The Frugal Repast</i> 3 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ " |
| | | XI | <i>Castle Russian</i> 8 $\frac{1}{4}$ " x 11 $\frac{1}{4}$ " |
| | | XII | <i>Boats at Port Erin</i> 5 $\frac{9}{16}$ " x 3 $\frac{9}{16}$ " |

XIII *Port Erin* $5\frac{7}{16}" \times 3\frac{3}{8}"$
XIV *Boat Moored* $4\frac{1}{2}" \times 6\frac{7}{16}"$
XV *Boats at Low Tide*
 $4\frac{3}{8}" \times 6\frac{1}{8}"$

XVI *Farm Yard, Isle of Man*
 $6\frac{3}{4}" \times 4\frac{3}{4}"$
XVII *Harbor, Isle of Man* $4" \times 6"$
XVIII *Boats at Peel* $17\frac{11}{16}" \times 8\frac{7}{8}"$

Margery Quater T. Ryerson

THE AUTO-RITRATTI OF FRANCIA

My Dear Mr. Sherman,

I can perhaps add a few points to Miss James's interesting paper with the above title in the June number of *Art in America*. When the *Francia* was exhibited at Burlington House, London, in 1881, it was apparently questioned by some of the critics. I have not ready at hand any of these criticisms, but I have a "cutting" from *The Times* of January 31 of that year, in the form of a letter which Sir William Neville Abdy addressed to that paper. He writes: "With reference to remarks of art critics as to the genuineness of the portrait exhibited by me in the collection of Old Masters, Burlington House, attributed to *Francia*, as a portrait of himself, I may inform you that I have in my possession an old engraving of the picture establishing its identity beyond a doubt. This engraving I shall be happy to show your art critic any time he cares to see it." This engraving is doubtless the one by Carlo Faucci referred to by Miss James.

I may add that very little is known concerning exactly where Sir William N. Abdy (1844-1910) bought his pictures, but it is believed that they were purchased by him in Florence and other parts of Italy before 1885, when such things were to be got out of Italy without much difficulty. Seven pictures from his collection were lent to the Old Masters at Burlington House in 1881; and over 50 appeared at the Exposition held in the Louvre, Paris in May-June 1885, "au profit de l'œuvre les Orphelins d'Alsace-Lorraine," but a number of these were not to be found in the collection when it came up for sale in 1911. The *Francia* in question "Son Portrait par lui-même" was No. 402 in the Paris Exposition, whilst Sir William Abdy's second *Francia*, the portrait of Giovanni Bentivoglio of Bologna, was No. 400. Both pictures got re-christened at Christie's, *Francia*'s portrait of himself, as Miss James points out, being ascribed to Cosimo Tura, and that of Bentivoglio to Andrea del Sarto. (As to the Bentivoglio see *Burlington Magazine* August, 1911). Beyond the exhibits in London in 1881 and in Paris 1885, Sir William Abdy's collection was entirely unknown, as a matter of fact the pictures were in storage, and when they came up at Christie's in 1911 they caused a great sensation, selling for £68,064.

I have a list of the prices which Sir William Abdy paid for most of his pictures. The *Francia* portrait of himself cost £400, and on this, as on most of the others, over four times the initial cost accrued to the Abdy estate. As to the present whereabouts of the picture I have no record. It was bought at the sale by the late Mr. Prideaux, who was an agent, and who, I understood, was acting for a Continental buyer, probably French.

Yours very truly,

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FIG. 1. CIMABUE: TRIPTYCH
Collection of Mr. Carl W. Hamilton, New York City

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME VIII NUMBER VI · OCTOBER MCMXX

A NEWLY DISCOVERED CIMABUE



HOW far we Americans have travelled in one generation! The same collector who thirty years ago would have bought nothing that was not Barbizon, who then had no familiarity with other names in Italian art than Raphael and Leonardo and Michelangelo, will now send out runners to secure him Cavallinis, Margaritones, Vigorosos and Guidos, Berlinghieris and Deodatis—or at least pictures of their glorious epoch, whether, in each case, correctly attributed or not.

The truth is that this period, for all that it is now becoming fashionable, so to speak, has not yet been studied in sufficient detail to make sure that the names affixed to these impressive works are actually those of the artists who created them, or, indeed, in some cases, even of the School to which they are supposed to belong. Having myself been led, in the brief intervals of work forced on me, as on everyone, by the great manquake which has overtaken the world, to a deeper study of the monuments in all forms of art in the centuries preceding the period of the Renaissance, to which I had especially devoted myself till then, I have become aware of two things which bear upon what I have to say here—one, that this was perhaps the very greatest period of art, since the Greeks, in the world's history; and the other, that it has not been studied, on its pictorial side at least, with scholarly conscientiousness.

I need not go further afield than our own collections to illustrate both points. One instance will suffice. Two rarely beautiful "Madonnas" have recently come to New York as "Cavallinis." If other

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aliens, even as desirable and invaluable as these, arrived with such queer papers, our police would scarcely have allowed them to land in our now so inaccessible Hermit-Empire. Both these masterpieces—for they are no less—have come from Spain, where, apparently, they have been from the beginning. Why are they called Cavallini? Why are they Italian at all? No reason seems to be forthcoming, except that their unknown begetter and the great Roman artist both lived in that uncharted period of painting which we call pre-Giottesque.

Reserving to myself the pleasure of publishing on another occasion what I have to say about these so-called Cavallinis, and perhaps about the way the great Dugento and Trecento names have been misapplied to the various hieratic Madonnas and impressive Saints that have recently arrived—just as recklessly as, twenty years ago the great Renaissance names used to be sprinkled over Italian paintings of a later style—I want here to speak of a Triptych belonging to Mr. Carl W. Hamilton, which I venture to attribute to Cimabue.

Yes, to Cimabue!

I should have preferred to include all I have to say on the subject—and it is not a little—in a study I am preparing on the painting of this period, for I confess that the slapdash way of presenting a picture grows more and more repugnant to me. As however, New Yorkers have already had the privilege of seeing the original, it is but fair that other readers of "Art in America" should have a chance to make acquaintance with it, through a reproduction at least. Here and now I can offer only a few words of introduction. They will be but an intimation of what I hope some day to say about Cimabue.

A half length figure of Our Lord occupies the middle panel of the Triptych. On His right is St. Peter: on the left, St. James.* (Fig. 1).

Our Lord is seen full face in the act of blessing. In His left hand is an open book, on the parchment leaves of which are inscribed in magnificent uncials the words EGO SUM LEX MUNDI. The arrangement of the right hand is peculiar in that the middle and index fingers are crossed. It would be interesting to know what it signifies.

One wonders for whom the blessing is intended, for the expression of the countenance of Christ is not necessarily benevolent. It has

* The middle panel is 31 by 22 inches. The side panels 26½ by 14½ inches each. The curved tops are modern.



FIG. 2. GUIDO DA SIENA: ALTARPIECE DATED 1470
Academy, Siena



perhaps more of the super-Emperor judging rebellious Byzantines than of the much earlier Good Shepherd, or the much later Sacred Heart of Jesus.

Yet He looks just, if severe, and calm, if slightly disdainful. He certainly is not the furiously indignant Christ Who appeared not infrequently to appalled artists in the twelfth century and even later.

Peter is the rather square-headed, curly-bearded, choleric creature of affectionate Mediaeval tradition. He does not grasp the Keys, and the jewelled Cross is merely inserted, not held, in his right hand. This, too, must have had some symbolical notion behind it. We find it almost universally in Byzantine and Byzantinizing art down to Duccio's great "Majesty." It would be absurd to assume that the painters of that style could not indicate grasp and grip had they not deliberately avoided it, as, indeed, on into much later times, certain artists, not the meanest, avoided representing the Holy Child as adequately supported in the arms of His Mother.

Who the third figure is we should be at a loss to know were it not for the small cockle shell on his right shoulder. That vouches for his being the Saint who drew to his shrine in the farthest west of the Mediaeval world almost as many pilgrims as wandered to Rome or even to Jerusalem. St. James is serene and gracious. With both hands he holds a scroll.

He really holds it. Does not his quite adequate action suggest the reason for the lack of sufficient support for the Cross or even the Keys of Peter? The more sacred the object, the more self-sustaining. The Cross needs no support at all, the Keys only a little more, the Scroll enough.

Each figure is framed in by a narrow border of geometrized floral design and jewel-like colour.

I do not like to say much about colour. Not that I do not enjoy it, not that I do not regard it as important. But until the reproduction of colour has become almost as satisfactory as that of line and mass, the reader has no control, and the writer can abandon himself to any orgy of verbiage that facility inspires. And besides, colour is as yet too much of a sensation and too little of an idea to be a subject for precise, let alone tolerably rational discourse.

For all of which reasons I shall, as is my wont, say but little of the colour. What is most striking and even unexpected about it is that it is so blond and limpid. Thanks to the horrid state in

which most paintings before Giotto have come down to us, we are accustomed to think of them as heavy, grim and opaque. But here, for a miracle, we have a well preserved work, and lo! it shows no dirty green underpainting, no rope-like contours, no squalid shadows, none of the repellent griminess that we associate with the thirteenth century. The gold ground is in complete harmony with the rest, and serves to enhance the tone no less than the mass of the figures.

So much for the iconography and the direct appeal of this picture. Let us now attempt to appreciate its more intrinsic value as a work of art.

First the Composition: the three separate figures constitute but one perspicuously concentric and even dramatic design, as free from pomp as it is free from rhetoric; and yet it is grand, monumental. The masses take full possession of the spaces, filling them to overcrowding, as never again till the sixteenth century. They do not shrink timidly into the background, as in dominantly Gothic and Quattrocento design. All converge upon the centre—mass and line, and look. And yet there is no approach to simplicistic balance and rhythms. On the contrary, these are studiously avoided.

The hands play an unusual part. Here again, it took three centuries before a Leonardo appeared to make the hands as important as the face.

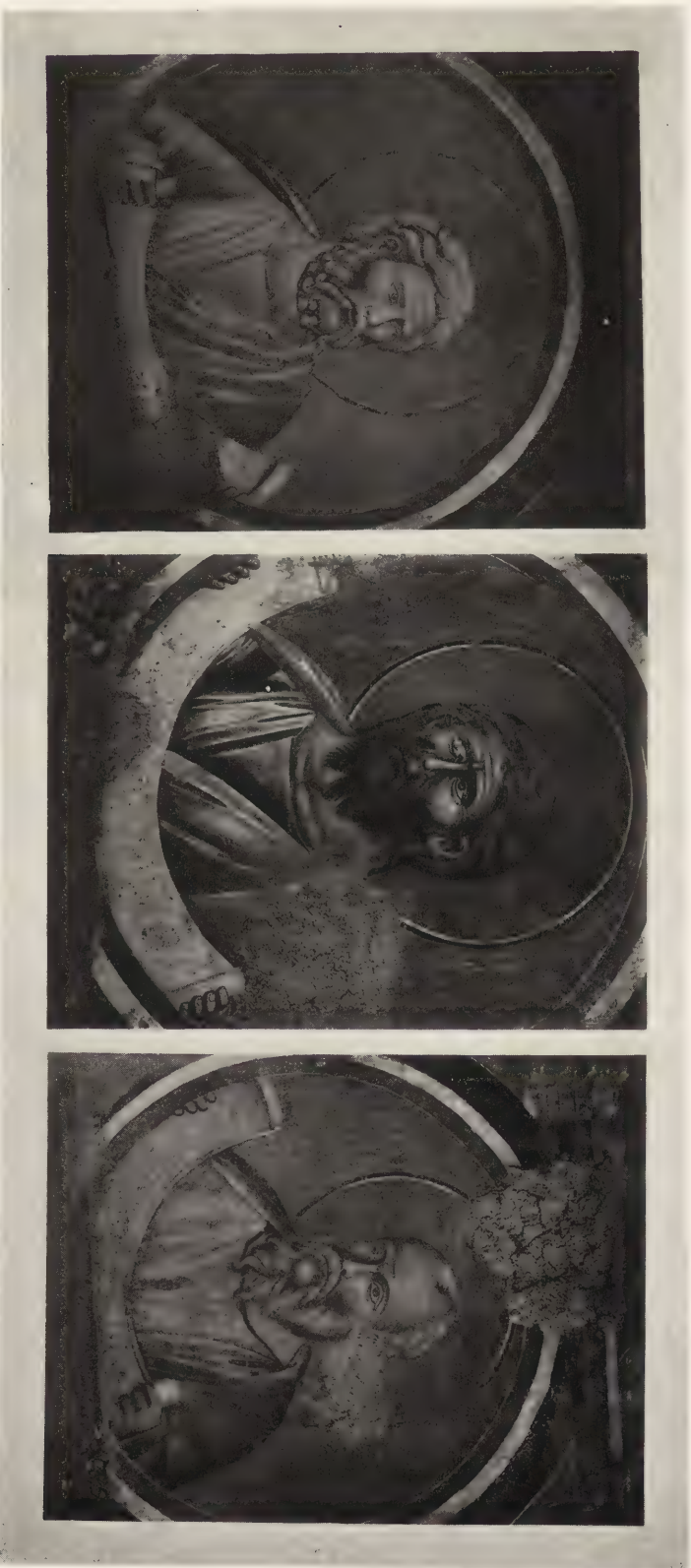
The volumes refrain from the slightest suggestion of "cubism," and yet are splendidly geometrical, as in all great art. The masses avoid the slovenly bulge, and the contours the sagging, flabby line of most works carved and painted during the so-called "Dark Ages." And yet they are curiously remote from the revived precision and consequent tightness of a Cavallini.

"The drawing is free, the modelling large, or, in the language that has prevailed in my time, "impressionistic." The drapery is faultless and in the grand manner. The technique alone is not quite sure of itself: the light and shade, which is of a quality most unusual in a Mediaeval work, has to be helped out with hatching.

The author of this masterpiece must have held the highest rank among the painters of his day. If we could decide when that day was, it would make it easier to discover who the artist was, for there could not have been many like him.

Let us begin with the most obvious externals.

To my knowledge, circumscribed as it is, altarpieces consisting of half length figures framed separately are not readily found before



(a)

(b)

(c)

FIG. 3. ROMAN FOLLOWER OF CIMABUE: THREE FRESCOS, HEADS
St. Mary Major, Rome



FIG. 4 FOLLOWER OF CIMABUE: MOSAIC, DATED 1297
San Miniato, Florence



the last quarter of the thirteenth century. Indeed, I can not recall even one of earlier date. As late as 1270 Guido, in his "Madonna with four Saints" of the Sienese Academy (Fig. 2) does not isolate the figures, although each has its own canopy. These canopies are plainly round arched except for the central arch, which is treffled, and yet it was done in 1270. The tops of our panels, the equivalents of Guido's canopies, are distinctly more advanced. The middle one is all but frankly pointed in the Gothic fashion, while the side ones, although they have been partly renewed, could never have been merely round arched. These definite indications lead us to the last quarter of the thirteenth century, for it was then only that, in Central Italy, Gothic patterns began to be all-pervading.

We come next to the narrow strips of ornament that edge the panels and frame the figures. These are of a Byzantine-Romanesque character. Who does not recall with what gem-like glory, like angels with flaming swords, such strips of ornament edge round the earliest windows of Chartres Cathedral? A close parallel to what we see in this Triptych is to be found in the grim Crucifix with eight scenes from the Passion that used to hang in the Uffizi as No. 4 (Photo. Alinari 30,504). It is a work of the thirteenth century, probably of the third quarter. There are also similar strips on Berlinghieri's famous Crucifix at Lucca, but minuter and tighter. Other instances in Italo-Byzantine painting would not be hard to find. It will suffice, however, to draw attention to one of the latest. It is in Duccio's early Triptych in the National Gallery. The ornamentation has lost all semblance to the floral, retains no continuity, and has become purely geometrical.

We shall now glance at Our Lord's Hand blessing, at James' Scroll, at Peter's Keys, and at the Lettering on the open book, and then have done with the more material sign-marks.

The exact position of the fingers is found everywhere, as far away from Tuscany, even from the probable date of our Triptych, as the Pantocrator in the Byzantine mosaics at Cefalù. It seems to have been something of a fashion in Central Italy during the last quarter of the Dugento, if we may be allowed to conclude from three such conspicuous examples as Guido's Christ in the pediment of his Altarpiece in the Siena Town Hall, the Christ on the ceiling of the Upper Church of St. Francis at Assisi, and the Christ in a *mihrab* arch at the top of a Crucifix by Deodato Orlandi at Lucca. This last is dated 1288, and I doubt whether the other two are more than

ten or fifteen years earlier. (Knowing students will correctly infer that I range myself with those who place Guido's activity in the second and not the first half of the thirteenth century.) As for the Assisi ceiling, I am not aware that serious attempts have been made to date it earlier.

The way a Scroll is rolled and tied is, like everything else in the phenomenal universe, subject to change. Thus, the Christ in the Martorana at Palermo, who crowns Roger King of Sicily holds a scroll that is perfectly flat at top and bottom, and is tied with two separate cords (Photo, Brogi, 11,374). That belongs to the twelfth century. In Guido's "Madonna with four Saints" referred to earlier in this article (Fig. 2) and in another "Madonna" in the Siena Academy (Photo. Anderson, 21,109), as well as in the Christ in the ceiling at Assisi, the scrolls are tied across with diagonal cords, and bulge out at the top very much as in our St. James.

In Keys, too, fashion—that expression of the impulse to get away no matter from or for what, to attain no matter what—prevails. In the twelfth century mosaics decorating the palace chapel of the Norman kings at Palermo, St. Peter carries keys with handles well proportioned and flatly carved at the top, concave below, with simple catches. A century or more later, the handle became perfectly circular and disproportionately small, and the catch more complicated, as we find them in Duccio's early Triptych in the Siena Academy, in Deodato Orlandi's Polyptych of 1301 in the Pisa Gallery, and in another Polyptych of later date in the Jarves Collection (No. 12), ascribed to him, with some likelihood, by Dr. Sirèn.

If we may rely on externals, such externals as the greatest art submits to, perhaps unconsciously, at all events impersonally, our Triptych belongs to the last quarter of the thirteenth century. And, to reinforce this conclusion, there are one or two more items to consider, namely the Lettering and the Halo of the central figure.

The Lettering is an ornate and yet impressive, even monumental, kind of Beneventine uncial. Oddly enough, the Monte Cassino authorities offer 1282 as the date when this kind of character attained its perfection. I venture to claim that quality for our script. The closest approaches to it known to me are in the mosaics at Florence and Pisa. In the scrolls unfurled by the Prophets under the throne in Cimabue's Altarpiece in the Uffizi the aesthetic impression is absolutely identical. A palaeographic analysis would,



FIG. 5. ASSISTANT OF CIMABUE: THE KISS OF JUDAS
Upper Church of St. Francis, Assisi



I am convinced, only confirm this impression, but it would be too tedious to make it here.

Finally, Our Lord's Halo:—each arm of its cross is decorated with five points. That is a rare peculiarity, but it occurs in the Halo behind "Christ as Judge" among the mosaics in the Baptistry of Florence, which we know to have been from the last quarter of the thirteenth century, as well as in the S. Miniato mosaic of 1297.

Having, I trust, succeeded in persuading fellow students that Mr. Hamilton's Triptych is a work of the last quarter of the thirteenth century, and having found that the works which in external characteristics stand closest to it are all Central Italian, and assuming at the same time, as we must, that in its style and for its period it is a great masterpiece, I boldly ask:—Who but Cimabue could have been its author?

When I say "Cimabue," I mean the artist who designed the darkened and faded but sublime frescoes, now, but "cloudy symbols of some high romance," in the Transept of the Upper Church at Assisi, the sadly damaged "Madonna with St. Francis" in the Lower Church, the great Altarpiece at Florence, severe and imposing as a Romanesque façade, and the somewhat less impressive but still very wonderful Madonnas (studio work perchance) in the Servi at Bologna and in the Louvre.

If not this genius whom I have in mind when I utter the name "Cimabue," who else could have painted this Triptych?

Among known contemporaries there is but one great enough, the Roman Cavallini; but between him and Cimabue there are the exact differences that obtained nearly two hundred years later between the equally great and kindred artists, Mantegna and Giovanni Bellini. The one is precise and schematic as the other is large and spontaneous. And our Triptych is in its style and for its epoch very large and free, not only in conception but in handling as well.

It is true there may have been other great painters at the time. But if Roman, they surely were, like Torriti and Rusuti, closer to Cavallini. There remains but Tuscany and—the "Byzantine question."

That question I can hardly attempt to discuss in this place and at this time. I must beg fellow students to believe that I have carefully considered the possibility that some unknown Greek artist, working in Central Italy, painted Mr. Hamilton's Triptych. I have dismissed the idea as very improbable, and I do not, in fact, regard

it even as a possibility, although some reserve we must make in our present state of ignorance.

We come to this, then, that the Triptych, being certainly not Roman, and almost as certainly not Byzantine, can only be Tuscan, and in that case only by Cimabue.

I will not waste time displaying my acquaintance with the Dugento painters of Tuscany, big and little, to dismiss in the end their claims to the authorship of this picture. I will assume it has been done, and devote the rest of this article to examining whether there is anything in this masterpiece that should prevent its attribution to Cimabue. I shall on the whole, confine myself to more quantitative, formal details, for I have already reiterated my conviction that as a work of art I regard this Triptych as in every way worthy of Cimabue.

Shall we begin with the types? Unfortunately Cimabue's Altarpieces do not furnish close comparisons, and the Assisi frescoes are too darkened and discoloured. Still there are some not uninteresting points to be taken.

As if to prove how very Byzantine our artist still was, the St. James is of a facial type that recalls nothing so much as those in the mosaics of the Martorana and Royal Palace Chapels at Palermo, dating, we remember, from the middle years of the twelfth century.

St. Peter, on the other hand, resembles one of the grand medallion heads painted toward the end of the thirteenth century above the present ceiling at St. Mary Major at Rome (Toesca, *L'Arte*, 1904, p. 312 *et seq.*). The resemblance is so obvious that it need not be demonstrated. For the present purpose, the differences are far more important (Fig. 3a). The Roman head looks like a schematization of ours. The locks of the head and beard, for instance, suggest, as compared with those in our St. Peter, the conventionalization of a playing-card rather than a spontaneous creation by no matter how tradition-bound an artist. The most likely inference is that the decorator of St. Mary Major, who manifestly was a Roman reared in the traditions which nourished Cavallini as well, must have acted as assistant to Cimabue in Rome, and that in consequence this Roman painter largely modified his manner, approaching it as closely as he could to Cimabue's.

Indeed, I should not wonder if he was acquainted with the Triptych now before us, and was copying it consciously or unconsciously while frescoing the head we have been examining. Otherwise it

would certainly be a singular coincidence that the only three medallions at St. Mary's that happen to be tolerably well preserved all not only recall the separate figures in our masterpiece, but are related to each other as in our composition. No other, it is true, comes so close as the head recalling Peter. But, despite its more apocalyptic character no one can fail to recognize the likeness of the central medallion (Fig. 3b) to Mr. Hamilton's Christ, nor, although it has been ever so much more transformed, of the third head (Fig. 3c) to our St. James.

Later on, we may return for a moment to these medallions. Here it suffices to conclude that no serious student of the period would regard them as furnishing proof that our Triptych was *not* by Cimabue, but rather the contrary.

We must return to our main thesis, which has now become the quest of the next of kin to the Christ in Mr. Hamilton's Triptych.

I repeat my regret that Cimabue's frescoes at Assisi are too darkened and discoloured to furnish terms for satisfactory comparison. Yet a careful study of the various heads of Our Lord in the different compositions, but especially in the one where He appears over the throne and elders in the midst of seven trumpeting angels (Aubert's *Cimabue*, Plate 25), ends by convincing one that there must have been a resemblance amounting almost to identity. Among more legible works, however, the greatest resemblance of all is to the Christs in the apse mosaics at San Miniato at Florence and in the Cathedral of Pisa.

Making due allowance for the schematization inherent in the craft, at least as practiced in Tuscany toward 1300, and still more for recent restoration, we can easily recognize the same proportions, the same hollow cheeks, the same mouth and beard and hair, and of course the same shade of "Divine Discontent"—especially in the Christ at San Miniato (Fig. 4).

The last-named is dated 1297, and the other, as we know, was three or four years later. Besides, one of the few documents about Cimabue that remain tells us that for this Pisan mosaic he in 1301 began the figure of the Evangelist. Now if at that time Cimabue was, as his younger contemporary, Dante, no mean judge, makes him, the dominant artistic personality of Florence, there is nothing more likely than that the designers of these mosaics should have had a type of Christ that was derived from *his*. And so it follows that the great resemblance of these two mosaic Christs, particularly

of the one at San Miniato, to the one in our painting, can tend only to prove that this painting was by Cimabue.

Among the frescoes in the nave of the Upper Church of St. Francis at Assisi there is one representing the Kiss of Judas (Fig. 5). On entirely independent grounds, I have, along with other students, for many years regarded this as a work close to Cimabue, probably designed, although almost certainly not executed by him. Well! the resemblance of the Christ in that fresco to the one in the Hamilton Triptych, is, in all but expression, close, and, allowing for the difference of medium and difference of hand, singularly close.

Earlier in this essay it was observed that the three figures of our composition not only amply fill but almost crowd the spaces allotted them, tending, as in all great monumental art, to expand beyond rather than to shrink into their frames. We find this tendency thoroughly exemplified in the Prophets, particularly the outer ones, under the Madonna's throne in the Florence Altarpiece.

It would not only be tedious (which I should not half mind), but, owing to the fact that I cannot furnish adequate reproductions, inconclusive as well (a graver offence!) to proceed at this point to make minute comparisons of hair, folds of drapery, shapes of hands, etc., etc., with similar details in the frescoes at Assisi. I beg the student to believe that I *have* made them all, and at the same time I offer him a reproduction of one of the least darkened and discoloured of the frescoes, the one representing the Apostles gathered at the deathbed of the Blessed Virgin (Fig. 6). If, armed with a powerful glass and enduring patience, he will look closely, he will be rewarded with the discovery of enough points of identity to repay him for his labour. But one item I must insist upon, because to a student with my experience it amounts to geometrical proof. It is the right hand of Our Lady. To me it is inconceivable that the draughtsman who drew it did not also draw the hand of Peter in the Hamilton Triptych.

This Triptych, then, is as surely by Cimabue as scholarship at the present day can ascertain. That being so, a great deal follows that cannot be discussed here. How shall one exaggerate the importance to our better acquaintance of the thirteenth century of a masterpiece like this, in the greatest style, and, what is perhaps even more precious, in marvellous, in almost miraculous preservation? At last we can study the technique and colouring of the panel painting of that great period.



FIG. 6. CIMABUE: FRESCO. APOSTLES AT THE DEATH-BED OF THE BLESSED VIRGIN
Upper Church of St. Francis, Assisi



Before leaving the subject for the present, a word must be said about the probable date of this precious Triptych.

It is still very Byzantine. It is tighter than the Assisi frescoes. It is more meticulous than the Florence Altarpiece. Probably, then, it is earlier than any other known work of Cimabue. Is it possible that the master painted it as early as 1272, and in Rome, where he is known to have been sojourning in that year? A little later, but quite likely in Rome. Otherwise why should the Roman painter who worked at St. Mary Major well before the end of the century, have copied these figures?

B. Berenson

THE POLISH RIDER

Painted by Rembrandt van Rijn

Who is this rider of the tasselled steed
That steps so high and champs the silver bit?
How easy in his saddle doth he sit
Gazing afar, unmindful of its speed,—
As though he looked upon some grassy mead
With all the hanging lamps of heaven lit,
And saw Love there among the shadows flit,
Where Pleasure waits upon them who succeed.

Is it not Youth upon his charger white,
All armed with sword and bow, who rides away
Upon the great adventure that is Life?
His is the task some ancient wrong to right,
Some enemy of God and man to slay,
Or die himself there in the thick of strife!

SOME SIENESE PAINTINGS IN AMERICAN COLLECTIONS

PART TWO

The truly exquisite Adoration of the Magi in the Lehman Collection—so full of gracious sentiment and refined charm—can hardly fail to call up, at a single glance, the magic name of Simone. Its affinities to that painter's art are, indeed, so pronounced as almost to lead us to wonder that it has not already been definitely assigned to the master by some enthusiastic and well-intentioned critic. The painting is, however, assuredly not a work of Simone's hand. The types, notwithstanding their unmistakably Simonesque mould, possess a character and a physiognomy quite peculiar to themselves; the cast of the draperies and the construction of the figures vary considerably from the master's handling of his forms; the drawing and technique betray a manner distinct from his. It is, in fact, quite evident that we have here to do with the production of a close but, at the same time, unusually gifted follower of the Sienese master—of an artist who is far removed from the category of mere superficial imitators, whose style for all its derivative character, is by no means lacking either in distinction, or in a certain marked individuality of its own. Among all the anonymous pupils of Simone whose work is known to us, we can think of none who has more successfully caught the inner spirit of the master's art, and certainly of none who has come nearer to rivalling the peculiar refinement of his manner. Although we possess no indication as to who this delightful artist may have been, there can be little or no doubt that he must have belonged to the group of painters gathered about Simone during the closing years of his career, and more precisely during his sojourn at Avignon. That our picture dates from this Avignon period, or at least from the years immediately following upon Simone's death in that city in 1344, is sufficiently apparent from its style. While we cannot call to mind any other work that can safely be ascribed to the same hand, the painting nevertheless reveals close analogies to two other pictures which certainly belong to the same Avignonese phase of Sienese art. These are a pair of panels representing the Annunciation and the Nativity of Christ, in the gallery at Aix-en-Provence. Although honoured by different critics with a variety of



ANONYMOUS FOLLOWER OF SIMONE MARTINI: ADORATION OF MAGI
Collection of Mr. Philip Lehman, New York City



LIPPO MEMMI: CHRIST ON THE CROSS
The Museum of Fine Arts, Boston, Mass.





SCHOOL OF LIPPO MEMMI: ST. STEPHEN
Collection of George and Florence Blumenthal, New York City



LIPPO DI VANNI: MADONNA AND CHILD
Collection of Mr. Philip Lehman, New York City



attributions,¹ we have always looked upon these singularly attractive paintings as the work of an as yet unidentified pupil of Simone. Their author, if not identical with the master of the New York Adoration, at least ranks with him as one of the most striking representatives of the later Simonesque tradition, and both painters certainly merit a share of the attention and praise that have hitherto been bestowed, in this connection, almost exclusively upon the so-called "Maestro del Codice di San Giorgio" and the vague and ill-defined Matteo da Viterbo. Unfortunately for purposes of illustration, the only photograph which we possess of Mr. Lehman's picture is such a poor one as to give no idea of the beauty of detail and of execution proper to the original. The life-like heads of the horses in the back-ground, the carefully painted leafage of the trees, the characteristic types of the diminutive Moorish attendants, the ecstatic expressiveness of the head of the adoring King, are all lost in the reproduction, which, at most, can only afford a general impression of the principal figures and of the charmingly practical composition as a whole.

When first seen by us, many years ago, the little Christ on the Cross by Lippo Memmi now in the Boston Museum was a treasured heirloom of the Della Genga family of Assisi, and was fondly held by its owners to be by Giotto! It appeared to us at the time to be an unmistakable work of Lippo Memmi, to whom we later had occasion openly to ascribe it.² After having lost sight of it for over a decade, we were pleased to hear, quite recently, that it had been purchased by the Boston Museum. Although we understand that the attribution to Lippo has been questioned by certain students, the photograph which we have received confirms us in our original opinion that the painting is actually by that artist's hand. Apart from the highly characteristic colouring and technique, of which we have a very distinct recollection, the types themselves point persuasively to Memmi as their author. The little painting, which is executed with the greatest care, is happily in an almost perfect state of preservation, its colour still retaining its primitive clarity and depth. The decorative effect of the whole is greatly enhanced by the rich stamping of the gold ground and by the fine tonality of the gold itself. The St. Stephen of the school of Lippo Memmi in the Blumenthal

¹ The two pictures in question have been ascribed by Prof. Schmarsow to Ambrogio Lorenzetti; by Mr. Berenson to Lippo Memmi, and, more recently (*Central Italian Painters*, 2nd Edition), to Bartolo di Fredi.

² See *Rassegna d'Arte Senese*, 1907, p. 84.

Collection—remarkable, alike, for its technical refinement, its strong decorative feeling, and the almost Oriental character of its design—is ascribed to Lippo Memmi. The drawing of the hands, with their exaggeratedly long and attenuated fingers, the peculiar type, and the extraordinary bat-like ears, are in themselves sufficient to contradict this attribution. The picture is, nevertheless, very close to Lippo in many respects, and is certainly by a direct follower of his manner. In style it reminds us more of the work of Naddo Ceccherelli,³ than of that of any other artist of the Simone-Lippo school, but it is clearly not by Cecco. We can suggest no other name. To all appearances we have here the production of an “anonimo” whose marked stylistic idiosyncrasies ought, nevertheless, to permit of the future identification of other works by the same careful hand. An opportunity for some ambitious young Morellian!

Among the early painters of Siena whose artistic personalities have experienced a resurrection during recent years, Lippo di Vanni is not the least interesting. Although this artist's name is frequently to be met with in records of his own and of a later day,⁴ the only authentic works of his hand known to modern criticism up to a decade ago were hardly of a nature to afford the student a sufficient clue to a precise determination of his style. It was only with the publication of a really representative painting by the master—the signed triptych in the convent of SS. Domenico e Sisto at Rome—that a satisfactory conception of Lippo's manner at last became possible. This painting, which, together with its author's name, bears the date of 1358, was first published by us some ten years ago.⁵ With such a thoroughly characteristic work to serve as a basis for further investigation, it was no very difficult matter to identify other productions of Lippo, who stands today with a not inconsiderable list of paintings to his credit.⁶ It was our further privilege to head this list with one of the most attractive, and certainly, from a purely qualitative point of view, by far the finest, picture, among those so far restored to the artist. This was a

³ Having mentioned Ceccherelli, we may take the opportunity of assigning to this rare and little-known artist at least one painting in America which is, in our opinion, a quite unmistakable production of his hand. We refer to a long predella in the Platt Collection containing seven medallion half-figures of Christ in the Tomb, the Virgin and SS. Cosmo, Agnes, Ursula, Margaret, and Blaise. Yet another hitherto unpublished picture by the master is a pleasing but somewhat restored little panel with three figures of SS. Blaise, Catherine and Laurence (or Stephen?) in the collection of Mr. Loeser at Florence. Regarding Ceccherelli, see *Rassegna d'Arte Senese*, Anno V (1909), pp. 6-14.

⁴ Vanni's name (“Lippo di Vanni”) heads the list of painters in the “Breve dell'Arte de' Pittori Senesi” of 1355. It is also mentioned in various documents between 1344-1375.

⁵ See *Rassegna d'Arte Senese*, Anno VI, pp. 39-41.

⁶ See G. De Nicola, in *Rassegna d'Arte*, 1919, pp. 97-99.



LIPPO DI VANNI: ST. PETER
Collection of Mr. Philip Lehman, New York City



LIPPO DI VANNI: AN APOSTLE
Collection of George and Florence Blumenthal, New York City



panel of the Virgin and Child which, from the moment of its first appearance at Siena in 1901, had been unquestioningly accepted, by all who saw it (ourselves included), as a genuine work of Lippo Memmi, and which, was, indeed, so remarkably close to that master in style, colour, and technique, as fully to explain, if not wholly to excuse, its attribution to Memmi's brush. The picture, which remained in Siena up to the time of its purchase by Mr. C. Fairfax Murray in 1904, was last seen by us in Rome, in the possession of the dealer Imbert, in 1906. It appears afterwards to have become the property of the late Prof. Richard Norton, and was only quite recently acquired by its present owner, Mr. Phillip Lehman, from a well-known London dealer and connoisseur. For the benefit of those of our readers who are unacquainted with the plate accompanying our former note on the painting in question,⁷ we here reproduce it once again. The main purpose of these present lines is not, however, to illustrate anew this attractive and highly decorative Madonna, nor to re-state our reasons for ascribing it to Vanni, but to call attention to certain other panels now in America, which are not only, to all appearances, intimately connected with it, but which, in our opinion, are likewise works of Lippo's brush. These are three in number. One, having for its subject a bearded Saint (in all probability an Apostle) is in the Blumenthal Collection; the others, representing St. Peter and St. Ansanus, are in that of Mr. Lehman. Although purchased at different times and in different parts of Europe, all three panels agree precisely, in their dimensions, with the picture of the Madonna and Child already described; all, moreover, are enclosed in precisely the same original frame-work and stamped along the borders of their gold grounds, with precisely the same delicate design. This exact conformity of size and framing would alone seem sufficient to justify the assumption that the four panels once formed part of a single whole. A careful study of the paintings themselves can hardly fail to confirm this very natural supposition. Despite their varied characterization and their consequent diversity of types, and notwithstanding certain somewhat puzzling inequalities which are due in part at least, to the varying state of preservation of the different panels, the three Saints reveal, on the whole, such a marked similarity of style and execution, and such a close relation, in both these respects, to the group of the Madonna and Child, that we cannot seriously doubt the common origin of all four pictures. The quality

⁷ See *Rassegna d'Arte Senese*, *loc. cit.*

of the drawing, the treatment of the draperies, even the modelling of the strangely contrasted heads, all point to the work of one and the same artist—in other words, to that of Vanni. Of the three Saints, the youthful Ansanus comes closest in style and feeling to the Madonna, and is so extraordinarily reminiscent of Lippo Memmi in character and expression that, seen alone, it would almost inevitably be mistaken for a genuine creation of that master.⁸ The resemblance to Memmi's style amounts here, in fact, to an all but literal reproduction of that painter's manner. This is less marked in the case of the other two Saints, both of which reflect an intimate study of certain of Simone's figures and types. The St. Peter, more especially, reveals a vigour of modelling and a force of expression which remind us far more of Simone than of Memmi. Very Simonesque, again, is the broad, sweeping design of the Blumenthal Apostle. That these panels are fairly early works of their author is all but certain. Not only do they shew Vanni under the direct, and as yet unbroken spell of Simone's and of Memmi's art, but their very technical handling is still in full accordance with the purer traditions of the earlier half of the Trecento. Their forms are as yet equally innocent of the mannerisms which disfigure the triptych at Rome and of the fullness and freedom of treatment which characterize Vanni's later and more independent manner, as we learn to know it in his Madonna picture at Le Mans.⁹ Of the influence of the Lorenzetti, so noticeable in certain of the artist's works, there is here no trace or sign. We possess, in fact, in these paintings at New York, what seems to be little short of definite proof that Vanni must have begun his career, not as a follower of the Lorenzetti, as has recently been suggested, but as a faithful imitator, and, in all likelihood, as a direct personal pupil, of Lippo Memmi. Although there can be no doubt that the four panels here brought together originally formed part, as we have already said, of a single whole, their unusual rectangular shape and peculiar framing render it questionable if they were ever incorporated in an altar-piece of the elaborate model generally in vogue at the period of their execution. It would appear far more likely that they were either united in such a way as to form a simple "dossale," without pinnacle-pieces or predella, or, as is at least equally possible, that they were

⁸ There can be little doubt that this St. Ansanus was directly inspired by the figure of the same saint in the well-known altar-piece of the Annunciation by Simone and Lippo Memmi, now in the Uffizi Gallery at Florence, which beautiful work was, in Vanni's day, one of the chief treasures of the Sienese Duomo.

⁹ For a poor reproduction of this panel—in many respects the most important and truly representative of all Vanni's recognizable works—see *Rassegna d'Arte*, May, 1914, p. 104.



LIPPO DI VANNI: ST. ANSANUS
Collection of Mr. Philip Lehman, New York City



MASTER OF THE FOGG MUSEUM NATIVITY: MADONNA AND CHILD
Collection of Mr. Philip Lehman, New York City





LUCA DI TOMMÈ: MADONNA AND CHILD
Collection of George and Florence Blumenthal, New York City



ANDREA DI BARTOLA: TRIPTYCH
Collection of Mr. Frank L. Babboi, Brooklyn, New York



set into some large piece of church furniture such as a press or shrine. In either case, however, it is clearly evident that they must have been supplemented by a fifth panel of a Saint, which stood to the same side of the Madonna and Child as did the Apostle in the Blumenthal Collection—*i. e.* to the spectator's right. We can only hope that the publication of this note may lead to the future discovery of this missing panel and to the possible reconstruction, in its entirety, of what must certainly be regarded as the most effective and perfect, if not, perhaps, in every respect the most most typical, of Vanni's surviving works.

The analogies which the attractive little panel of the Madonna and Child of the Lehman Collection by the master of the Fogg Museum Nativity presents in its forms, types, and technique, to the large altar-piece of the Nativity of Christ in the Fogg Museum at Cambridge, are so pronounced as to point conclusively to its being by the same gifted and anonymous artist to whom we owe that admirable painting. We leave it to the reader to compare, for himself, the accompanying reproduction with that of the Cambridge picture contained in the article on "Ugolino-Lorenzetti" recently published by Mr. Berenson in this review. Mr. Lehman's picture, which was evidently once the half of a portable diptych, is particularly fine in colour and has the additional advantage of being in a quite untouched state. Iconographically it is of interest as a fairly early example of the use of a motive that was later much favoured by various painters of Siena, and more especially by Andrea di Bartolo, Sassetta and certain of the latter's followers—the motive of the Virgin seated on a hassock on the ground.

The Luca di Tommè Madonna and Child in the Blumenthal Collection—originally the main compartment of a large triptych—has been ascribed to Bartolo di Fredi, nor will its attribution to that artist appear other than perfectly logical and correct to all those students who, of recent years, have come to look upon Bartolo as the real author of the well-known altar-piece representing the Virgin and Child with Angels and four Saints, still officially assigned to Lippo Memmi, in the gallery at Siena. The stylistic relationship of the two pictures is, as a matter of fact, so strong and so overwhelmingly evident that it is impossible to doubt that both paintings are the production of one and the same hand. The altar-piece at Siena was at one time ascribed to Simone Martini. The change to its present more modest labelling was partly due to doubts

first expressed by Cavalcaselle as to the picture's probable paternity. The attribution to Lippo was in turn denied by Miss Olcott and by certain other writers, who, however, did not go so far as to substitute any other name for Memmi's. The opinion, first put forward by Mr. Berenson, and at the time shared by us, that the polyptych was an early work of Bartolo di Fredi, has gradually come to be accepted by most students of Sienese art. During the past ten or more years, however, a renewed and more accurate study of the more or less neglected "minor" Sienese painters of the later Trecento has led us, among other results, to the gradual elimination from the accepted list of Bartolo di Fredi's works, of a number of paintings which in our opinion, cannot be rightly considered as genuine products of that artist's brush. Among the various contemporary painters whom we have found partially hidden under Bartolo's cloak, is Luca di Tommè. Some time ago we were able to give back to this master at least one picture existing in an American gallery—the beautiful little Assumption of the Virgin in the Jarves Collection at New Haven—which was fast becoming accepted as a work of Bartolo.¹⁰ It is to Luca—as creations of his early activity as an artist—that we now ascribe the above-mentioned altar-piece in the gallery at Siena and the Madonna panel in the Blumenthal Collection. Our attribution receives the strongest possible support from a stylistic examination of the two pictures, which approximate, in almost all their details, infinitely more closely to the later and certain works of Luca than they do to any of Bartolo's authenticated paintings. The two figures of the Virgin present, for instance, a series of quite unmistakable resemblances in form, features, and expression, to those in Luca's acknowledged Madonna pictures, of which we here reproduce, for purposes of comparison, one of the most typical and interesting—that in the sacristy of the church of S. Niccolò at Foligno. The large well-rounded craniums; the setting of the eyes and eye-brows; the long straight noses; the bow-like lips; the modelling and contour of the cheeks and chin—all are highly characteristic of the type developed by Luca in his later Madonnas. The somewhat ungraceful posture of the bodies, with the one shoulder raised above the other as if to counter-balance the weight of the Child, and the resultant diagonal line of the tunic across the chest, are peculiar to the master. The hands correspond closely to those of Luca's later figures: the left hand of the Blumenthal Madonna, with its stiffly-bent fingers, to all appearances

¹⁰ See *Rassegna d'Arte*, 1919, p. 145.



LUCA DI TOMMÈ: MADONNA, CHILD, AND ANGELS
Pinacoteca, Siena



LUCA DI TOMMÈ: MADONNA, CHILD, AND ANGELS
Church of S. Niccolò, Foligno



destitute of terminal phalanges, finds its exaggerated counterpart in the picture at Foligno, in Luca's Madonna at Montalcino,¹¹ and in other of his paintings. The deformed, not to say monstrous, feet of the Baptist, in the right wing of the Siena altar-piece, are identical in structure with those of the same Saint in Luca's signed polyptych of 1367 in the same gallery (Sala II, No. 109). The types of the adoring Angels are closely related to those of the Angels at Foligno, while they differ noticeably from the pronouncedly personal types of Bartolo. The back of the Virgin's throne in the Siena altar-piece is similar in shape, and hung with a brocade almost precisely similar in design, to that of the throne in the Foligno picture. The profuse use of embroidered stuffs is, again, very characteristic of Luca. It would be an easy matter to point out various other peculiarities which our two paintings possess in common with Luca's style, as well as to accentuate the contrasts which they present to that of Bartolo, but we feel that we may safely leave it to such of our readers as are sufficiently interested, to discover these for themselves. That the two altar-pieces at Siena and New York are really works of Luca and not of Bartolo, is, in our opinion, sufficiently evident to do away with the necessity of any further demonstration on our part. Clearly as they proclaim their true paternity, however, the paintings in question foreshadow, rather than reflect, their author's style as we are accustomed to know it. There can, in fact, be no doubt that we have in them two works belonging to a comparatively early and hitherto wholly unknown phase of Luca's career. In neither painting have the forms and draperies, or the brush-work, yet attained the solidity and breadth which they display in that artist's later creations. What they may lack in these respects, however, is more than made up for in refinement of handling and in pure decorative feeling. The colouring (more especially in the extraordinarily well-preserved altar-piece at Siena) is lighter, clearer and more pleasing, the linear design more distinguished, the technical execution more delicate and painstaking, than in any of the master's maturer paintings. With the restoration of these works to their true author, we gain, at last, a fairly complete idea of Luca's personality and possibilities as an artist. Without seeking to exaggerate his importance among the Sienese painters of the second half of the Trecento, we now no longer hesitate to grant him his full share of the honours which have lately

¹¹ See *Rassegna d'Arte Senese*, Anno IV, p. 82.

been bestowed upon such of his contemporaries as Bartolo di Fredi, Andrea Vanni, and Paolo di Giovanni Fei.¹²

Although of slight importance in itself, the Madonna, Child and Saints by Andrea di Bartolo in the possession of Mr. Frank L. Babbott merits reproduction as an indubitable work of that rather rare painter, Andrea di Bartolo—the son, and presumably the favourite pupil, of Bartolo di Fredi. The types of the Virgin and Child are alone sufficient to determine the author of the picture. The motive of the Virgin seated on the ground is, as we have already had occasion to remark, one that was apparently much favoured by Andrea (we know of no less than five instances of its use by the master). The head and robe of the Virgin in Mr. Babbott's picture are unfortunately not free from restoration; the remainder of the painting is, however, intact.¹³

F. Mason Perkins

¹² To the several paintings already restored by us to Luca at different times, we may here add: a polyptych representing the Madonna, Child, and Saints, in the church of S. Francesco at Lucignano in Val di Chiana; a large altar-piece (Madonna, Child, and two Saints) in the collection of the late C. Fairfax Murray at Florence; a Madonna and Child in the collection of the late Sig. Carlo Zen at Milano. Closely related to Luca in style, if not by his hand, are two Madonna pictures, one in the Pieve a Salti near Buonconvento, the other in the Municipio at Montalcino (this latter not to be confused with the very characteristic and grandly designed Madonna referred to in the preceding note).

¹³ For all his rarity, Andrea is perhaps better known to American than to most European students, in that the most important of his surviving works used formerly to hang in the famous Yerkes Collection dispersed several years ago. Despite its size and merits, however, this imposing painting is, on the whole, less typically representative of its author than are certain of his less ambitious productions. To the very short list of Andrea's known works (several of those ascribed to him of recent years are clearly not by his hand) we have been able to add no less than ten more or less unknown pictures, all of which await publication. Of these at least half represent the Madonna seated on the ground and are highly characteristic of the master, both in type and colour, as well as in their composition. Apart from the picture mentioned above and Mr. Babbott's unpretentious little triptych, we know of but one other work by Andrea in America—the graceful Madonna belonging to Mr. Platt at Englewood. For a reproduction of this picture, which was long ago ascribed by us to Andrea, see *Rassegna d'Arte Senese*, Anno IV, p. 84.

A PAGAN PAINTING BY RUBENS

IN view of the difficulties which beset American collectors and museums attempting to procure important works by Rubens it is a notable opportunity for enjoyment and study which Mr. Harry Payne Bingham offers in lending his *Venus and Adonis*¹ to the Metropolitan Museum. So far as the writer knows the painting has not been hitherto reproduced.

The gist of the story is here admirably told in Rubens' most enjoyable genre wherein the pagan legends of ancient times are translated into his own robust, Flemish paganism. There is little lost of the flavor with which ancient writers delighted to tell the tragic legend, a flavor compounded so charmingly of sighs and gentle raillery. Alas for poor Venus, scratched by Cupid's arrow! She loved too generously, too well. Her mortal lover grew restive, her mortal biographers indulgent. Ovid depicts the goddess, her garments girt up to her knees, exposing her tender and unaccustomed body to the rigors of the chase; pursuing deer and smaller animals through bushes and over rocks hoping thus to hold more surely the love of her handsome shepherd boy. Of lions and the wild boar, however, she is cautious and warns Adonis also:

These, O my Dear, and all such kinds of beasts
As will not turn their backs, but bend their breasts
T'encounter with the rash Assailant, shun:
Lest by thy courage, we be both undone.²

In Mr. Bingham's version of the theme the hapless Adonis, clearly more ardent as hunter than as lover, stands poised in eagerness to be off. His hounds are waiting, his red tunic is girded ready, his horn hangs at his hip and his spear is in his hand. The bronzed, well-muscled back and limbs give false assurance of invincibility. But not to Venus. The enamored goddess sits on a grassy bank beside him, her eyes swimming with tears of anxiety and disappointment as she yearns dotingly toward her young lover, endeavoring with soft arms and fair charms still to dissuade him from his fatal sport. Her black robe has fallen from her leaving her radiant body free except for a wisp of scarf caught across the thigh. Cupid, finding his accustomed weapons futile has thrown them down and, stamping

¹ Painted in oil on canvas: height, 77½ inches; width, 95 inches.

² Ovid, *Metamorphoses*: Book x, lines 705-9. Translated by G. Sandys, London, 1690.

in an infant's rage, strives to serve Love by clasping Adonis' powerful leg in his chubby arms.

The subject was painted by Rubens more than once. In the Hermitage gallery at Petrograd there was before the war a picture which was painted about 1615. Here the goddess has apparently just received news that her precious boy "intends to hunt the boar with certain of his friends" (to quote the Shakespearian rhyme), and has hastened to him in her chariot drawn by swans. She is shown alighting from the car and flinging importunate arms about Adonis' neck. A few years later Rubens virtually repeated this composition in a smaller painting which has found a resting place in the Hague gallery. Once more the group is seen in the Düsseldorf example, painted according to Rooses, in the Rubens workshop but brushed over only slightly by the master himself. Of another version which is seen in the Uffizi gallery, the authenticity has been questioned.

Returning then to Mr. Bingham's picture we find the treatment which is largest in scale and finest in point of developed art among Rubens' renderings of the Venus and Adonis theme. The figures are painted by his own hand working with a marvellously sure and easy brush. The dogs and the cool, morning landscape have been put in by his assistant Jan Wildens. The picture was painted (on the authority again of Rooses: *Oeuvre* No. 694) about 1620, in the master's middle period. About the same year he painted his celebrated Rape of the Daughters of Leucippus in which the beautiful head of Venus finds a close parallel. The face, of unusual attractiveness, is turned upward and to the side revealing the full glory of the throat. The fine arrangement of fair hair and the glow of golden light on white skin recalls Veronese. The year 1620 saw the master create also such important works as the Four Parts of the World, the Coup de Lance, the Chapeau de Paille, and the Berlin Bacchanal. A year later the commission for the great decorations for Marie de Medicis was undertaken.

It was for Rubens a period of enormous achievement. The lessons absorbed during his Italian sojourn were by this time completely assimilated. His types became more Flemish, his forms less muscular, his action less violent. Contrasts of light and shade gave place to suaver transitions and saner illumination. He was in perfect accord with his surroundings. Creative energy flowed freely from him in a steady, unmeasured stream. A courtly servant of princes,



PETER PAUL RUBENS: VENUS AND ADONIS
Collection of Mr. Harry Payne Bingham, New York City



he served himself well also. His workshop was filled with assistants well organized and well contented. Riches poured in from eager patrons. The gusto of his nature seems to have found unrepressed expression in his life and in his art. His rich vitality found an outlet on canvases where all is bounteous summertime, where men are robust and well-fleshed and women voluptuously full-blown, types which he instinctively admired and frankly celebrated. Surely a mind to disappoint the modern searcher after complexes! His imagination fruited readily in forms opulently baroque whether he sketched designs for festal arches or swept in the outlines for sumptuous pictorial compositions.

The composition of the Bingham Venus and Adonis has reminded critics that Rubens must have seen Titian's rendering of the same subject which had been painted for Philip II. There is trustworthy evidence in fact that Rubens copied this picture, but that was in 1628 when he was in Spain on his second visit, some years after his own version had been painted. This copy was listed among his effects at the time of his death. But he must also have seen the picture on his earlier visit to Spain in 1603 when he was sent by the Duke of Mantua in charge of presents intended for Philip III and the Duke of Lerma. Mr. Bingham's picture is given a further interest by its association with still another great name, that of John Churchill, first Duke of Marlborough, into whose collection it came as a gift from the Emperor Joseph I, presumably in 1705 at the same time with the principedom, conferred in recognition of the duke's services at the Battle of Blenheim. It was a gift well worthy of the high positions of the giver and the recipient.

Harry B. Wible

A PORTRAIT OF BENJAMIN WEST PAINTED BY HIMSELF

LAST spring, in a conversation with Mr. Fairchild Sherman while looking over a catalogue of paintings formerly belonging to John Trumbull—that artist's personal copy by the way—the present writer spoke of the genial nature of Benjamin West as a contrast to the drill sergeant character of John Trumbull. I thought of the man more than his work.

"But West was a splendid painter, too," was Mr. Sherman's reply and whatever pictures may have been recalled to him at that moment, it was the portrait of himself formerly in the Capitol and now in the National Museum, that came very vividly before me. The man's portraits are today almost hidden by his good deeds and his tremendous compositions.

Born in Chester County, Pennsylvania, on October 11, 1738, Benjamin West established himself as a portrait painter in Philadelphia in 1756, and in New York in 1758. Two years later he left the United States never to return. He studied three years in Rome and here his gentle Quaker nature gained him many friends. In London, where he spent the remainder of his life, he finally rose to the position of President of the Royal Academy. But good fortune never changed the man. His studio door was always open to any of the young American students in London. For years he was the host as well as the guide of most of his young countrymen. Indeed, in nearly every account of the young artists who came from the United States the statement "went to London and studied under West" reappears with insistent regularity. Gilbert Stuart, John Trumbull, whom he helped release as a spy suspect from prison, Robert Fulton and Edward Malbone—these are but a few of the men he befriended and encouraged. He died in London March 11, 1820.

That West was esteemed during his day as a painter as well as a man is shown by the appreciation of Louis David the French artist. "When I was painting the portrait of the celebrated David" wrote Rembrandt Peale in the "Reminiscences" that deserve reprinting, "he asked me, 'why it was that all the best painters in London were Americans', I replied 'Not all'. He added 'West, Copley, Trumbull, Allston'."

There are several portraits of Benjamin West: among them a full length by James Green, a full length by Sir Thomas Lawrence, in



BENJAMIN WEST: SELF PORTRAIT
*Loaned by the United States Capitol to the United States National Museum,
Washington, D. C.*



the National Gallery in London, and a self portrait, painted in his early London years, at the Royal Academy. West is also introduced in the delightful group by Matthew Pratt in the Metropolitan Museum called the "American School in London." There was still another portrait—a miniature by himself of which all trace has been lost. It was exhibited at the Pennsylvania Academy of Fine Arts in 1817 and in the catalogue West is quoted as having identified it in London. "Now this," he said, "is not a bad picture for one who had never seen a miniature."

The portrait at the National Museum in Washington is a fine example of West's painting. It is the artist at his best. A serious, honest man, his years almost spent, looks directly at the sitter. His eyes are brown, his mouth a bit compressed and deep furrows mark his kindly face. A wine-colored cloak is thrown over his shoulders. The black cylindrical hat is in harmony with the dark, neutral brown background. With something of Holbein's love for still life he has introduced various small objects on the portion of the table before him. In his hand he holds a crayon holder. The picture measures twenty-five by thirty-one inches.

It is reproduced through the courtesy of Mr. W. H. Holmes the curator, and Mr. W. deC. Ravenel.

Theodore Dalton

THE HAMILTON RICE TAPESTRY

representing

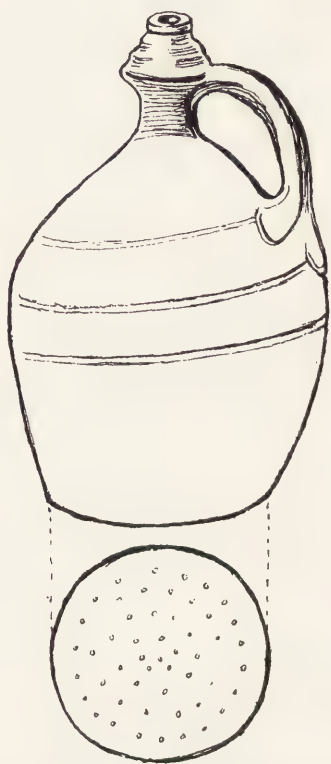
*A Combat between JACQUES DE LALAIN, and JAMES, 9th and last
EARL of DOUGLAS*

I AM grateful to Miss Rubinstein for drawing my attention by her article in the February number of *ART IN AMERICA* to the unidentified emblems on the Hamilton Rice tapestry. The knowledge of their meaning enables me to add much interesting information.

On the right of the picture we have the challenger, who bears, on the trappings of his horse, what has been vaguely described as an earthenware vase. On his breastplate, on the plumes of his crest, and on the banners of his two companions in the fight, are tears *semées*. Confronting him on the left is his opponent, whose horse-trappings have a heart crowned gules, and whose crest has among the plumes a heart gules crushed in a press. He has beside him two companions bareheaded; and behind him three banner-bearers carrying banners, on which is the same crushed heart among pansy sprigs *semées*. It is to be noted that the figure on the right has his visor open, that on the left his visor closed.

It is fair to attribute the crowned heart to its best-known bearer, the Scotch family of Douglas; and I have, from previous researches, the extreme good fortune to recognize and bring together the other emblems.

The so-called earthenware vase is really a *Chantepleure*, a kind of earthenware *carafe* with holes on the bottom, used to water flowers, filled by immersion, and kept full by closing the upper aperture with the thumb. It takes its name from the sound it makes, now singing and now weeping. It gives the title to an old French poem, and is referred to both in Chaucer and Lydgate (see *New English Dictionary*). There is a good example preserved in the British Museum. It is an obvious emblem of grief, but appears to have been specially employed by the ladies of the house of Burgundy. It was borne by Valentine de Milan, niece of Philip the Bold, by Isabel, daughter of John the Intrepid, and Marie de Clèves, sister of the son-in-law of Philip the Good. It occurs frequently as the emblem of Marie de Clèves (married in 1440 to Charles, Duke of Orleans, the poet), all through her life, and is combined with *larmes et pensées*, tears and pansies (see Comte de Laborde, "Inventaires des Ducs de



CHANTEPLEURE or ARROSOIR,
Earthenware watering-pot in the British Museum.



DECORATED CASE FOR TABLE KNIFE
in the British Museum, made about 1374 for
John the Intrepid, Duke of Burgundy,
showing the portion of the ornament which
includes the Chantepleure.

TAKEN FROM *ARCHAEOLOGIA*, VOL. LX, P. 5 AND PLATE XXXIX

With acknowledgements to the Society of Antiquaries



Borgogne," Vol. III, pp. 352, 353, 379, nos. 6722, 6732, 6954). At her death in 1487, she had a suite of tapestry "nommée aux larmes et chantepleures." (op. cit. p. 434, No. 7192.) In the *Histoire General de Paris, Cabinet des Manuscrits de la Bibliothèque Impériale*, (Delisle) Vol. I, p. 120. "MS. 1112 de la Vallière, appartenant a Marie de Clèves" is described as bearing on the frontispiece "tous les attributs que Marie de Clèves s'était choisis, une chantepleure, des larmes, des pensées."

Enough has been said to show a clear connection between Marie de Clèves and the knight opposed to the Douglas. But the problem remains, who was he, and what Douglas?

Now, in 1448, three Burgundians, chief among them "le Chevalier sans reproche," Jacques de Lalain, started to Scotland to meet in combat three Scotchmen, chief among them James, Master of Douglas, afterwards 9th Earl. The combat took place on 25th February, 1449, at Stirling before King James II; and the visit was connected with the King's marriage on 3rd July to Marie de Gueldres, niece of Marie de Clèves. It may be noted that the new Queen brought with her as one of her ladies, Isabel, sister of Jacques de Lalain. It is to this tournament that I conjecture that the tapestry has reference.

This and the other exploits of Jacques de Lalain are narrated at great length in *Le Livre des Faits de Jacques de Lalaing*, attributed to Georges Chastellain (Vol. VIII of the edition of the *Oeuvres de Chastellain* by Baron Kervyn de Lettenhove). The connection between Jacques and Marie is close and continuous. They were children together at the court of her father, the Duke of Clèves. At the tournament at Nancy in 1445, after her marriage with the Duke of Orleans, Jacques wore her favours. With the knowledge moreover of Marie's emblems, it is difficult to resist the conclusion that the most famous of his tourneys, the Pas de la Fontaines des Pleurs, near Chalons-sur-Saône, where he held the field from September, 1449, for a year against all comers, took its name from his ideal lady: and that the Dame des Pleurs, "celle qui pardessus toutes dames terriennes est la nonpareille," as he calls her in his challenge (p. 198, note) is Marie, as already conjectured by Baron Kervyn de Lettenhove (introduction, p. XVII). Chastellain's description of the allegorical representation of the lady of the tournament (p. 202) is "une dame vestue d'une houpelande fourrée de martres et toute semée de larmes blanches . . . un simple couvrechef, duquel elle tenoit l'un

des bouts en sa main dextre, en approchant ses yeux pour essuyer les *grosses larmes bleues* qui en issoient, lesquelles chéoiënt en une fontaine rendont gros randois par trois tuyaux, chéans sur trois targes . . . *toutes semées de larmes bleues.*" The Duchess herself was actually present in person at the Fontaine des Pleurs, for some time (see Panthéon Litteraire *Mémoires d'Olivier de la Marche*, ed. Buchon, 1836, p. 441). The use of Marie de Clèves' emblem by Lalain is clinched by the account in the same work of his appearance at the Fontaine des Pleurs (p. 434) "D'autre part saillit Messire Jacques de Lalain: et avoit son harnois couvert, *en lieu de cotte d'armes*, à manière d'un palletot à manches de satin blanc *semées de larmes bleues.*"

The identification of the right hand figure with Lalain is confirmed by his raised visor, "car de Lalain portait tousjours son casque ouvert," as stated in the poem on Lalain by Jean d'Ennetières, 1623 (p. 213), and also in Chastellain (p. 176) quoted below, in their accounts of the Stirling tournament. I have not been able to justify the use of the *crushed heart* on the crest and banner of Douglas: but, as the pansies bear no relation to him, so the *crushed heart* may be an adaptation of the Douglas heart as an emblem of grief in conformity with the others.

It may fairly, therefore, be assumed that the tournament represented is, as suggested, that held at Stirling in February, 1449.

The arguments used above point clearly to Marie de Clèves, or to some one in close touch with her, as the originator of the design, though her death in 1487 is before the earliest possible date for the tapestry. She left, indeed, at her death a suite of tapestry called *Les Joustes* (see Comte de Laborde, *Inventaires des Ducs de Bourgogne*, Vol. III, p. 434, No. 7182.), but this could at best have only been the basis of a piece manufactured at least a generation later.

As is well known, the late Mr. Pierpont Morgan purchased the tapestry with others from Lord Sackville's house at Knole in Kent. I have been unable yet to obtain any satisfactory evidence of how it came there: but in face of the fact that Anne de Clèves, the rejected wife of King Henry VIII, held the contiguous manor of Seal, it is tempting to suggest that she, Marie's great-grand-niece, may have had a hand in bringing it to Knole, which then also belonged to the King.

It will be interesting to conclude with an extract from Chastellain's vivid description (p. 175) of the fight between Douglas and

Lalain. The combatants are named Messire Jacques de Lalaing, Messire Simon de Lalaing, his uncle, and Mervé de Mériadec against Maître James de Douglas, le Seigneur de Haguët (John Ross of Hawkeshead) and James de Douglas (brother of Henry Douglas of Lochleven).

"Messire James de Douglas se combattoit de sa lance; mais elle ne luy demeura guères au poing; sy prit sa hache et en combattit un peu et non guères, car messire Jacques luy fit tantost perdre, comme il avoit fait sa lance. Et iceluy Messire James, moult iré et troublé de soi ainsi voir désarmé de la lance et de sa hache, moult vivement et tost prit sa dague; sy en cuida férir Messire Jacques au visage, qui se combattoit *sans visière et à visage découvert*; mais messire Jacques, le voyant venir et approcher de luy, moult vivement de sa main senestre le bouta arrière et le fit reculer." They grapple with varying fortune, and at length messire Jacques loses his "baston," his last weapon. "Et quand il se vit debastonné moult tost et vivement il prit le dit messire James à deux mains, par la vuide de sa pièce, et de puissance de bras le fit démarcher et reculer jusques devant le hourt du roy d'Escosse et par deux fois le leva en haut, le cuidant porter par terre et de fait le munit à grosse haleine; et y avoit bien raison, car iceluy messire James, combattoit en bassinet, *la visière fermée* et ledit Lalaing estoit *sans visière*, par quoy il avoit son haleine tout a délivre, et iceluy messire James avoit tout le contraire, et bien y parut, après que le roy eut jeté le baston, quand on luy leva sa visière."

D. T. B. Wood.

A LITERARY, POLITICAL AND MILITARY WATCHMAKER IN AMERICA

THE American War of Independence not only aroused the passions of the opposing parties but also galvanized into action in at least one of the loyalist adherents of the Crown of England a latent literary turn, in the person of Isaac Heron.

The history of this Irish watch and clockmaker and jeweller is briefly as follows. He emigrated to New York in 1763 and six years later he was elected freeman of the city. He had acquired a comfortable livelihood by the exercise of his business, as well as acquiring from his savings 1,000 acres of uncultivated land in Deerfield patent, before the war robbed him and other owners of luxury businesses of their trade. Of a military turn, Isaac Heron was appointed Lieutenant in the Artillery militia of the City of New York in 1773.

According to his own statement of the services rendered by this Irishman to the King and Government of Great Britain, he employed his pen in contributing political writings to the well-known New York newspapers of Rivington and Hugh Gaine. He appears to have written in 1778 what he describes as the Whip for the American Whig, whether as a contribution to a newspaper or as a pamphlet is not clear. Later he wrote a pamphlet while he was in the "most dangerous situation" at Brooklyn, New York, surrounded as he says by the "rebel soldiery" and subject to their frequent interruption. This pamphlet was entitled *Faction, a Sketch, or Summary of the Causes of this most unnatural and indefensible of all rebellions, the first only excepted*.

In February Isaac Heron went secretly, accompanied by the Rev. Dr. Charles Inglis, his fellow-countryman and indefatigable loyalist and rector of the historic New York Church, Trinity Church, to the newspaper office of Hugh Gaine to prevail upon him to print a hundred copies of this pamphlet. Gaine, in his anxiety for the safety of his person, refused to venture upon the dangerous undertaking, alleging in excuse that he as the printer would be liable to severe punishment if not the loss of his life. Heron, undismayed by the timidity of the loyalist printer, secured the good offices of Gaine's own men to print the pamphlet, which he succeeded in distributing in many hundreds throughout the country, to the manifest benefit of the loyalist cause, as he maintains.

Public Record Office, London: A.O. 12/24, fos. 203-7; A.O. 12/102, fo. 83; A.O. 13/65.

The political and literary watchmaker's original narrative now goes on to mention in justification of his ardent loyalty his success in February 1776 in bringing over to the King's cause, by the powers of his persuasive argument, Archibald Stewart, Esquire, of Huntingdon, New Jersey, and many others, both within and without the American army. One more service was in promoting with all his strength frequent meetings of the friends of Government to oppose revolutionary propaganda, while at the same moment he refused to work at the "rebel fortifications" when scarcely one loyalist dared to refuse, other than the clergy and physicians, who by reason of their professions were exempted from this enforced work. At this time Heron was a captain in the New York loyal militia, having received his commission in the year 1776.

Isaac Heron lacked not the power to wield both the pen and the sword in defence of what he had conceived to be his bounden duty. His power with the first of these instruments was exercised when he presented a petition to the Commissioners of American Claims in London for compensation for his personal losses in the war. In this petition he declares, with renewed emphasis, his loyalty to the King and Government and states how he had refused many solicitations and temptations to forsake his loyalty during the war. Scornfully resisted, too, was the invitation of Edward Milne, of Philadelphia, a "warm rebel," as he describes him, to accept his offer of 500 acres of his fine lands on the Mississippi river for each of his (Heron's) family and retire there.

To Admiral Lord Howe and General Sir William Howe, Isaac Heron conveyed intelligence, and immediately after the occupation of the City of New York by the British troops, he helped to distinguish the loyalists from the "rebels," whose houses he marked out as quarters for the British soldiers. The faithful adherents of the King were now collected by him to keep guard throughout the city, to the neglect of his own private affairs. To so devoted a loyalist, the King's cause in America was always of paramount importance, and although his adherence to so righteous a cause cost him his peace of mind, his health and his establishment, as well as his increasing property and consequence, yet withal he never could repent of his active part in the interests of Great Britain in the rebellion.

In his final statement of his services he claims to have planned the provision of necessities, such as food and equipment for a new corps formed in New York, with the help of money from his shattered for-

tune. His ruin was completed by the Hessian troops, notorious as plunderers of friend and foe alike, who robbed him of all his working tools.

On returning to his native land in 1778, Heron was appointed a revenue officer by the British Government as compensation for his losses in America and as a reward for his active services in the war. In Ireland he rendered, according to his petition, as much good to the King's American cause as he could have done had he remained in New York until the evacuation of that city by the British towards the end of 1783.

Ann Heron, his daughter, was dangerously wounded by American cannon when his house in New York was hit.

Judge Thomas Jones, the New York loyalist, gave Isaac Heron a warm testimonial, to the effect that he remained throughout a staunch loyalist and was even bigoted in the cause of Great Britain. This was indeed high praise from the Judge, who was a severe critic of many loyalists as well as "rebels." The Rev. Charles Inglis was equally strong in his recommendation to the generosity of Government and offered to attend personally before the Commissioners to give testimony to the zeal and courage of the Irish watchmaker.

William Sharman of Dublin, a brother-in-law of Isaac Heron, is described by him as having been the "President of the Irish Congress."

The keen interest now taken in the crafts of Colonial America may rescue from oblivion a watch or clock made by this interesting figure in New York.

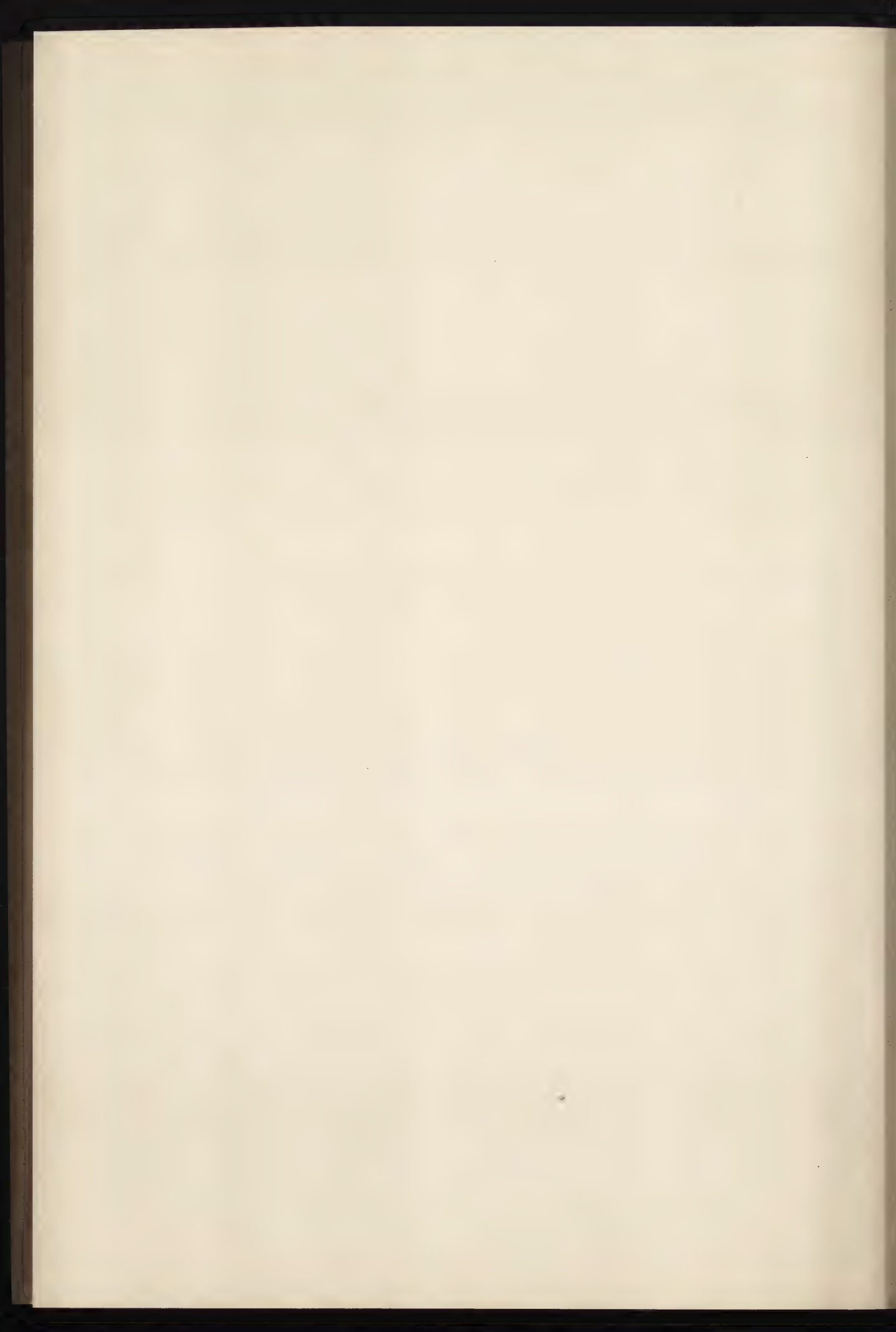
E. Alfred Jones.

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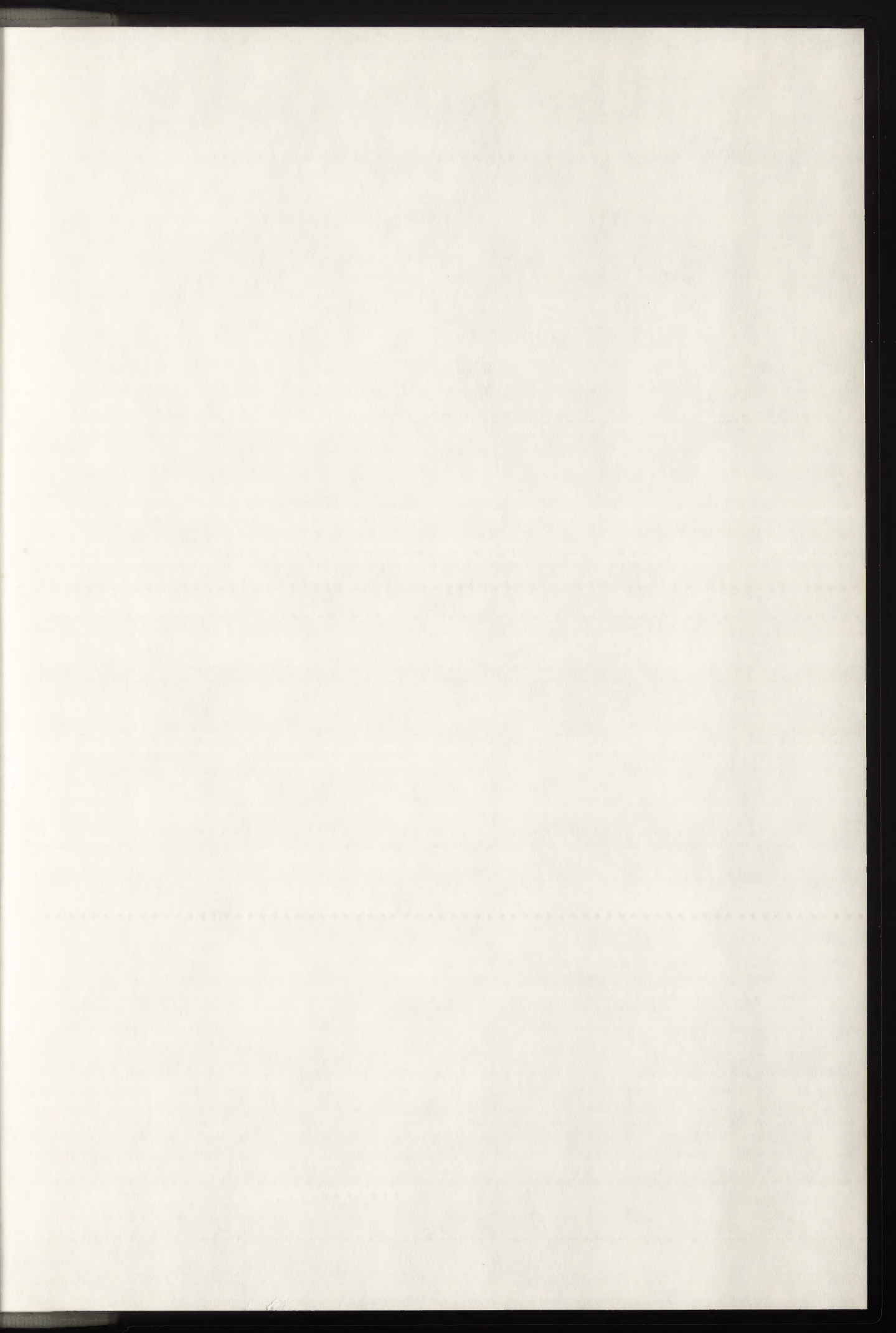
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